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ABSTRACT

The program materials in this book are offered as a resource for group meetings with parents of preschool children. Fourteen units are provided, each focusing on a different topic. Topics include the development of the child's self-image, language abilities, and physical movement abilities. Some units provide guidelines for story reading and story telling with children, for helping children cope with stress, for meeting children's nutritional needs, and for cooking with children. Other units discuss carpentry activities, techniques for teaching children at home, religious education for young children, nature discovery activities, self-expression through creative drama, art, and music. Each unit consists of a statement of objectives, introductory content material, discussion questions, program format ideas, lists of media resources, and suggestions for further reading. Introductory content materials for each unit are designed to be duplicated and used as handouts which parents may keep. Since the units provided do not constitute a comprehensive curriculum for parent education, a "cookbook" approach toward unit selection is recommended. (RH)

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Programs for Parents of Preschoolers

Parent Group Activities Designed to Broaden the Horizons of Young Children

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Edited by Dorothy Cansler

PROGRAMS

FOR

PARENTS OF PRESCHOOLERS

PARENT GROUP ACTIVITIES DESIGNED TO BROADEN THE HORIZONS OF YOUNG CHILDREN

Edited by

Dorothy P. Cansler

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Programs for Parents of Preschoolers: Parent Group Activities Designed to Broaden the Horizons of Young Children

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Kaplan

To the parents in the demonstration program

Carolyn and Sherrill

Judy and John

Kathy and Mickey

Norma and Andy

Shirley and Steve

Sue and Mike

Wanda and Dennis

whose imagination, perseverance and humor enrich the daily lives of their children and inspire the professionals for whom these parents patiently provide continuing education.

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Dorothy P. Cansler

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FOREWORD

Use of Program Materials

The program materials in this book are designed to be used as a resource for group meetings with parents of preschool children. The units included are not presented as a suggested or comprehensive curriculum for parent education. They are resources that may be used as single programs or in series, though they are not sequential. A "cook book" approach toward selection of desired subjects is recommended.

The format for each unit includes unit objectives, introductory content material, discussion questions, program format ideas, useful media, and suggested readings.

All materials should be viewed and used as springboards or resources that program personnel may use creatively. Parent and staff input into the application and utilization of materials is strongly recommended. Individualization according to the population served can make the programs "come alive." Additionally, the use of local talent within program staff, parent group or other community agencies, can enhance the programs and provide variety in personalities with whom parents may interact.

The introductory content materials for each unit are written and designed to be duplicated and used as handouts for parents to keep. Parents can then review basic concepts and share them with spouses who may have been unable to attend meetings. In order to reach a wide audience, vocabulary has deliberately been chosen to avoid jargon. Sound psychological or educational principles are presented in simple and concise fashion.

To avoid the cumbersome use of double pronouns, the generic use of "he" has been maintained throughout the book. Hopefully, this will not be misunderstood as a sexist bias.

Emphasis has been placed on experiential learning. Parents, as adult learners, will acquire new information more quickly if they are actively involved in the learning process and if they are finding information and resources relevant to their present needs.

The reader will find a noticeable absence of material about behavior management. Due to the comprehensiveness of this subject and the wide availability of parent manuals, the inclusion of a small unit on this topic seemed inappropriate.

Addresses of publishers and prices of materials have not been consistently included in the Resources sections. These have been given only when they might be unlisted or unavailable through local book stores.

Parent Population

The program materials presented herewith were developed for initial use with the Gifted-Handicapped Program of the Chapel Hill Training-Outreach

Program. The population served by this demonstration classroom was composed of preschool children with physical disabilities; motoric, visual, or auditory, who yet had age-appropriate or better cognitive ability. Since the program philosophy emphasized development of the child's strengths, the content areas represented in these units are appropriate for parents of all preschool children. Though individualization and necessary remediation or accomodation to various handicaps were recognized, parents were encouraged to maintain focus on enhancing the child's strong areas.

Program Philosophy

Though the Gifted-Handicapped Program was center based, parents were always seen as an integral part of the process. Numerous strategies such as parent-teacher conferences, classroom observation, home visits, bulletin board, printed materials, parent library, classroom participation and supportive counseling were used. The weekly mother's meeting represented only one facet of the involvement of parents. The content of these units therefore represents only one part of the content materials that were provided for parents.

Within the Gifted-Handicapped Program, parent involvement was presented as a desirable option but not as mandatory or prerequisite for the child's participation. The variety of strategies offered gave multiple options from which parents could elect those most helpful or convenient.

The program has operated under the assumption that parents and teachers have complementary roles in providing opportunities for the child to learn. Parent-staff communication, joint planning and shared responsibility has been achieved as each child's individual assessment and objectives have been reviewed. It was recognized that the program's teaching staff could present the child with formal and structured opportunity for learning during class hours. On the other hand, the parent's teaching role has been viewed as providing informal and spontaneous opportunities for expanding the child's horizons during the many unstructured hours the child spends at home. Parents have been encouraged to enjoy their children during the daily home experiences that can broaden and enrich the child's learning. Resources for such use have been given to parents, but we have tried to avoid imposing requirements or assignments. It was our view that a more positive parent-child interaction could be maintained if parents were not obligated to serve as teachers in a formal or structured role. Additionally, the recognition of complementary roles for parents and teachers was seen to minimize competitiveness and maximize parent-teacher partnership. Accordingly, these units reflect the numerous areas in which parents daily have informal opportunities to enrich and expand their child's growth and development.

PARENTS AND THE CHILD'S SELF IMAGE

PARENTS AND THE CHILD'S SELF-IMAGE

Dorothy P. Cansler

Unit Objectives

1. To sensitize parents to their important role in the development of their child's self-image.
2. To provide information on parental management of early developmental tasks that affect the child's self-perception.
3. To provide guidelines and home activities that parents can use to enhance their child's self-esteem.

Parent Roles

Parents have many roles in relationship to their children such as provider, caretaker, chauffeur, teacher, and advocate. In many of these roles, it is easy to be aware of the daily necessities and implications of these roles. One role that may often be overlooked because its frequent opportunities are less obvious, is the role that the parent plays in the child's developing self-image. The importance of food, shelter, health, and education may be readily recognized as essential for the child's growth and development. All of these may be adequately provided, however, without the child flourishing and growing into the affectionate and self-confident person most parents want their offspring to become.

In this unit three areas will be addressed that will enable parents to examine the role they play in the child's growing awareness of his identity as an independent, lovable and capable person.

The Preschool Child's Developmental Tasks

All young children have certain developmental tasks to achieve if they are to acquire the necessary skills to work, play, love and develop their unique talents. While age and the child's natural maturation are a part of the process, the child's success in each of these tasks also partly depends upon his unique innate abilities and motivation. Parent's attitudes and actions are another important ingredient of the child's successful accomplishment of these tasks.

Theorists such as Freud, Erickson, Piaget and others have formulated and titled developmental stages differently by focusing on physical, psycho-

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Ms. Cansler has served as the Family Coordinator of the Gifted-Handicapped Program. As a social worker with experience in programs for the handicapped, she is especially interested in parent involvement in early childhood programs and teacher training for working with parents, especially those of handicapped children.

logical or cognitive aspects of the child's development. The psychological tasks suggested by Erikson may be most crucial for the child's growing self-image. He suggests three tasks of the preschool child:

1. The child must develop basic trust in himself and others. Although the trust in others is recognized as being especially accomplished during the first year of life, parents who understand the importance of this developmental task will continue to meet the child's physical needs as well as provide consistency in environmental experiences and expectations. Children learn trust and optimism when there is security and consistency in their world.

2. The child must develop autonomy which is the foundation of his self-image. During the second and third years of life, the child begins to recognize and assert his separateness from the parent. The child wants to do things unassisted and has his own ideas about things to do. This stage may be frustrating and often threatening to the parent who finds a compliant and dependent child more appealing. At this stage, the parent needs to recognize that the child's self-esteem is vitally affected by the positive recognition and support the parent gives to the child's growing independence. The child need not be permitted to become a tyrant; however, the child whose beginning independence and separateness is valued will find that he can achieve self confidence, individuality, and feel loved as an autonomous person.

3. The child must acquire new skills, roles and responsibilities. The acquisition of language, physical mastery, self help and social skills during the preschool years represent an unparalleled period of rapid growth in a person's life. The success or failure to accomplish these expectations provides the child with the chance for enhancement or damage to the self-image. The wise parent supports and encourages the acquisition of new skills but carefully structures the tasks and expectations to provide for many successful experiences as the child learns.

   During the third to fifth year of life, the child's self-image is also affected by his or her identification as a boy or girl. The attitude and value parents place on the sex of the child as well as the sex role models parents provide, have a strong impact on the child's value of himself or herself as a boy or girl.

The Parent's Role in Formulating the Child's Self-Image

Though some of the parent's role has already been examined, other roles that are not specific to any developmental task should be noted. Parents have significant impact on the child's self-image by reflecting, structuring and reinforcing.

1. Reflecting. From day one of the child's life, the parents are probably the most frequent and regular persons to whom the child looks for nurture and support. The parents' interest and attention give the child the feeling that he is lovable and has value. Here is the beginning of a positive self-image. If the most frequent face he sees reflects love and pride, the child begins with the positive view of himself. Not only facial expression, but body movements and verbal expressions of the parents daily reflect either approval and affection or disapproval and dislike for the child. Parental attitude is particularly significant for the handicapped child because the attitude may be more significant than the fact of the handicap. If the parent perceives the child as pitiful, the child will probably acquire this view of himself. Such a self-image may be far more damaging than the actual handicap itself.

   The child daily learns through his home experiences who he is and what value that has for the significant others in his life. The parent who reflects pride and approval in the child's growing independence and mastery of skills is daily giving the child a positive view of himself as an independent, achieving person.

   Not infrequently, the child who is viewed by his parents as bad, unlovable and incapable may spend his life "living down" to the parents' perception or expectations.

2. Structuring. During the preschool years, the parent has responsibility for structuring the environment and experiences that will have impact on the young child's self-image. During these early formative years, the child's self-image can be positively built by the parent who structures opportunities for the child to be with loving friends and relatives. The child will also benefit from being taught those behaviors, such as polite and affectionate responses, that will bring positive attention and approval from others.

   Parents have the important task of structuring experiences so the child can acquire new skills. If these skills can be learned in steps with expectations that permit the child to have success most of the time, the child's self-confidence grows. Parents need to analyze new tasks and be sure that the child has prerequisite skills so as to maximize his successful experiences.

   Structuring opportunities for choices, all of which are equally acceptable to parents, provides the child with the positive experience of asserting independent choices . Such choices as "Do you prefer the red or blue outfit today?" allow the child to state preferences and help him acquire confidence in his ability to make choices. Choices should not be offered unless parents are genuinely accepting of the available options offered. Permitting a choice and demonstrating displeasure at the child's decision may be more damaging to the child's self-image than not being given a choice at all.

3. Reinforcing. Parents are constantly, though not always consciously, reinforcing children's behaviors. Since the experience of what happens after a child's behavior is what affects its continuance or discontinuance, parents need to examine what they are daily doing to enhance appropriate behaviors and eliminate undesirable ones. If the parent constantly notes and reprimands annoying behaviors such as dawdling at dinner and ignores the good behaviors, the child may be learning that dawdling gets more attention than eating properly. Unfortunately, the expressions of annoyance and criticism will enhance the child's self-image as an annoying person. Too often such a downward spiral of the child's need for attention results in his initiating patterns of negative behavior which causes a lowered self-image as he gets more attention for problem behaviors.

   Parents who can begin to recognize and reward the desirable behaviors, such as "I like the way you eat," and ignore the undesirable behaviors (except, of course, the harmful and destructive ones) may find their child's behavior improving. Perhaps more important, they will see a change in their child's self-esteem as he begins to see himself as a lovable and desirable member of the family.

Guidelines for Enhancing the Child's Self-Image

1. Find strengths the child possesses and give the child frequent praise and recognition at home as well as in the presence of friends.

2. Encourage the child to make choices and commend him on choices made. Include the child in family decision making when possible.

3. Structure opportunities for the child to use his abilities to benefit others.

4. Display the child's art work without "good" or "bad" judgment.

5. Avoid criticism, particularly in the presence of others. The young child will rarely question the accuracy of the parent or adult's perception or criticism. Instead he will question his own adequacy and thereby begin a downward spiral towards poor self-image.

6. Avoid comparisons and competitive events between young children. The young child needs to enjoy the sense of pride in his abilities and mastery of his own skills. Comparison or competitive events put some in the losing position. Realistic expectations for each child permits each child to be a "winner."

7. Praise the child for assuming and following through with responsibilities. The inclusion of the child in deciding the type and extent of tasks can help assure the child's willingness to assume such responsibilities.

8. Avoid teasing, threatening or ridiculing. The child who feels his world is unpredictable or scornful has difficulty feeling adequate and self-confident. The young child's name, clothes, family members, pets, toys, food choices and playmates may all be viewed by the child as extensions of himself. When any of these extensions are ridiculed, he feels attacked.

9. In cases of death, divorce or accidents, the child may need interpretation and reassurance. A child may frequently assume that his wishes or behavior have caused such events. He may thereby carry unnecessary guilt and/or lowered self-esteem. The insightful parent will reassure the child that he did not cause such events and that his security is not in jeopardy.

Discussion Questions

1. How and why does the parents' own self-esteem affect the young child's image of himself?

2. What characteristics would be found in a parent-child relationship that is called "loving"?

3. What does "owning one's feelings" mean, and how does the parent or child's owning of their feelings affect the child's self-image?

4. Consider the parental expectations held for your child. Are they age appropriate? Are they based on the child's needs or the parents' need? Are they realistic considering his background experiences and/or physical limitations? How will these expectations affect your child's self-image?

PROGRAM FORMAT SUGGESTIONS

1. Filmstrips with informal discussion. Basic content material may be duplicated and used as a handout for parents to keep and review. Discussion questions may be used as a springboard for group discussion.

2. Role Plays and Problem Solving. Parents may role play episodes that have been problematic for them, such as the child's continuous dawdling, sibling fights or whining behavior. The group leader may initially play the role of parent and let the real parent play the child's role. Such an arrangement avoids subjecting the parent to criticism from the group. The group can then be used to provide suggested solutions to the parent role player. Focusing on ways to handle daily problems in ways that do not damage the child's self-esteem can provide all participants with useful insights. Role plays may be written by the leader and assigned in advance or may be spontaneously solicited from the group.

3. Handwork Activities. Often parents relate most comfortably to each other by making things together. Involvement of the group in making some of the items below may be used as ice breakers for the group. These activities can also provide specific suggestions that parents can use in helping their child gain greater self-esteem.

   Paper Bag Masks. Using brown bags large enough to cover a head, have parents make masks of happy, sad, or angry faces and encourage them to make others at home with their child. Scraps of felt, fabric, and yarn may be used with crayons and magic markers. This activity can provide the group with an opportunity to discuss the importance of helping a child to label and accept the range of his and others's feelings.

   Happy Boards. Using a sheet of cardboard, have each parent make a poster with their child's name on top. Have the parent list in small print near the top the good behaviors they frequently see in their child together with new behaviors they may want the child to acquire. Using wide friction tape, have each parent make a number of happy faces which will be later put on the Happy Board as the parent notes and comments to the child on his positive behaviors during the daily home experiences. Such recognition can often reverse the child's self-image and help the parent recognize their role in providing a new climate of interaction by focusing on the good behaviors.

   Child's Diary. Using cardboard covers with construction paper tied together with yarn, parents may make a diary booklet for their child. Colored pictures, felt or paper may be used to decorate the cover. During this activity, parents can discuss the kinds of content that may be included, such as family pictures, child's drawings, invitations, birthday cards, and valentines. The value of such a booklet for the child's own developing self image can be discussed as participants plan and make their child's book.

RESOURCES

Media

Understanding Early Childhood Ages 1 Through 6: The Child's Relationship with the Family. Filmstrips with cassette, 6-8 min., color. Available from Parent Magazine Films, Inc., 52 Vanderbilt Avenue, New York, N. Y. 10017. Purchase (5 filmstrips with cassettes or record) $65.00.

#1 "How a Child Sees Himself"
#2 "Dependence Versus Independence"
#3 "Forcing the Child to Fail"

The three filmstrips listed above in this package of five are particularly relevant to the parent's role in the child's emerging self-image. The filmstrips are brief, practical and presented without professional jargon so as to appeal to a wide audience.

I'm the Only Me! 16 mm film (also 8 mm), 4 min., animated in color. Available from Encyclopaedia Britannica Educational Corporation, 425 N. Michigan Avenue, Chicago, Illinois 60611. Purchase $64.00.

Hairy learns that being different is no cause for tears. It's the differences that make each person the only me!

Readings for Adults

Bowdoin, Ruth. The Bowdoin Method. Nashville, Tenn.: Webster's International Tutoring Systems, 1976. (Available from Webster's International Tutoring Systems, Inc., 2416 Hillsboro Road, Nashville, Tennessee 37212.) Cost: $29.95/set of 10 books; $3.00 per individual book.

Book IV "Words that Win Children"
V "Instead of Nagging"
VI "The Importance of Good Feelings (and How to Give Them to Your Child)"
X "My Mommy Likes Me"

The four titles listed above are the parts of the Bowdoin Method that deal with self-image. The whole series is composed of ten 20-to-60-page paperback books designed to be used by teachers, paraprofessionals, tutors, home visitors and parents. They focus on developing skills, attitudes and understandings needed by young children before formal instruction begins. They are simply written and are appropriate for all levels of reading ability. Cartoons on every page help carry messages with interest and humor. These would be a welcome addition to any parent library.

Briggs, Dorothy C. Your Child's Self Esteem. New York: Doubleday & Co., Inc., 1970.

This is a simply written but practical guide book for parents. The advice is positive and specific. It is compelling in its discussion of a variety of facets in the growth of the child's self-esteem.

James, Muriel & Jongeward, Dorothy. Born to Win. Reading, Mass.: Addison-Wesley Publishing Co., 1971.

This is a basic book in transactional analysis. It deals extensively with the way persons discover the parts of their life and integrate them to develop a core of self-confidence. A helpful reference for group leader or parents.

Kiester, Dorothy V. Who Am I? The Development of Self Concept. Durham, North Carolina, 1973. (Available from Institute of Government, University of North Carolina, Chapel Hill, N. C. 27514.) Cost: $1.50.

Who Am I is offered in simple form to all whose roles bring them into close association with children or with parents. Helpful insights are positively presented. Brief and concise, it covers essential material in its sixteen pages.

Marzolla, Jean & Lloyd, Janice. Learning Through Play. New York: Harper & Row Publishers, Inc., 1972.

This book emphasizes learning through play in the home. It translates the findings of professional educators into a series of play activities for the young child. Basic concepts about parents' role in child development are included. Chapter 10 on Self-esteem is especially relevant for this unit of study.

Satir, Virginia. Peoplemaking. Palo Alto, California: Science & Behavior Books, Inc., 1972.

An excellent and basic book written in easy style. It is really helpful to check what's going on in the family relative to self-worth.

Samuels, Shirley C. Enhancing Self-Concept in Early Childhood. New York: Human Sciences Press, 1977.

This book critically summarizes the major theories in the field, suggests a framework for diagnosis and integrates practical and theoretical aspects of self-concept development. Can be useful to parents, teachers, or professionals.

Reading for Children

Coley, E. D. I Can Do It. Raleigh, N. C.: Project Enlightenment, 1973. (Available from Project Enlightenment, 601 Devereaux Street, Raleigh, N. C. 27605.) Cost: $2.00.

This book offers a delightful opportunity for parents and children to learn to do many things together. It has suggested activities and space for children to note their achievements. It has additional notes to the parents.

LEARNING TO TALK

LEARNING TO TALK

Bobbie B. Lubker

Unit Objectives

1. To present information on child language development and child language performance.
2. To identify characteristics of adult-child interaction which promote good language development.
3. To provide some activities which may help parents promote good language development in their children.
4. To identify some groups of children who are at high risk for communication disorders and some professionals who may assist in evaluating child language skills.

Language: An Essential and Complex Life Skill

Learning to talk is one of the most marvelous and complex things people learn to do. It is the foundation for learning. Learning language is not just an activity or a hobby; it is an essential life skill needed throughout life for everything from recreation to vocation.

Society accepts that some children are talented in music, art or sports, but all children are expected to talk. Good language development is a crucial ingredient in determining how a child perceives himself and how others perceive him.

Although the complex task of language acquisition has been widely studied and sometimes oversimplified, two astounding facts do emerge. First, by age five, most children are competent talkers; and second, they know that talking is quite a pleasant thing to do.

Communication, Language, and Speech

Are communication, language and speech the same? Are all three different? The answer is "sometimes." Sometimes they are the

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the same; sometimes different.

Human communication is defined as exchange of information between people. Language is a primary means of organizing human communication (Hubbell, 1978).

Language is a system of symbols used to express and receive ideas we wish to communicate. Language is sometimes written, it is sometimes gestured, and it is most often spoken.

Speech is one method of transmitting language. Writing and reading are other methods of transmitting language to others. The term "speech" is also sometimes used to mean the meaningful sounds made by the vocal mechanism.

Probably it is not really possible to separate language from speech, and yet, from the chart of developmental milestones, "Pattern of Normal Language Development" (see Page13), it is evident that speech sound development can be identified in one section, and development of complex language systems can be identified in another section.

When sounds form words which are put together in some understandable, beautiful, complex order and used to convey meaning, then they become language.

Cracking the Language Code

"A code is a means of representing one thing with another, and language is a means of representation" (Bloom and Lahey, 1978). On the one hand, representations such as pictures, statues, or maps are fairly direct reproductions. Words and sentences, on the other hand, represent objects, events, or relationships without reproducing them.

There are a number of component skills that small children must master in order to crack the language code.

1. Vocabulary: It is essential that preschoolers learn the vocabulary of language. Boy, girl, shoe, boot, space cadet, Cadillac, and kitty must be learned; however, by age three, most children have acquired other budding component skills also. They learn form and structure; when, where, and why to use the code.

2. Speech sounds: Children learn to understand and use the fleeting units of speech sounds. These skills develop in generally predictable order. Billy, who has a "wed fie twuck" (red fire truck) uses appropriate speech sounds for a three year old but not for an eight year old.

3. Word forms: Children learn that word forms change as meaning

and structure change. Plurals and tense markers are added. A two-year old may say, "Doggie jump." By age four he says, "My doggie jumps on me."

4. Word order: Young talkers also learn sentence structure and word order. They learn to convert "Me not know" to "I don't know."

5. Meaning: Learning language involves using sounds and words to convey and comprehend meaning. Teddy, age four, understands that "pick up" can be a verb, as in "Pick up your shoes." He also uses these as an adjective when he says "pick-up truck."

6. Melody and timing: Characteristics of language related to differences in rate, stress, "melody," intonation and pausing are begun very early in the child's life. These features are among the characteristics that distinguish one regional or racial dialect from another. Rebecca saw her sister fall and exclaimed, "You fell out of the swing!" Later with the same words she asked a question, "You fell out of the swing?"

7. Social Rules: In addition to language form, structure and meaning, the preschool child learns rules governing the appropriate use of language in social interaction. Children learn that different kinds of circumstances (talking on the phone, at the dinner table, to grandmother, at preschool, etc.) require different kinds of language use.

In addition to these skills, other aspects of the preschool child's language have been studied. Interested persons are referred to Bloom and Lahey (1978) for additional information.

Language Milestones

Parents and teachers are often interested to know that some milestones of speech and language development have been charted. The chart, "Pattern of Normal Language Development" (Table 1, Page 13), gives some clues to the simpler aspects of speech and language development. The chart gives information on children's ages when they start to use various sounds, recognize plurals, and answer questions. Sequence in the acquisition of some concepts has been studied. Three and four-year olds learn "more," "same," and "before" first, and then learn "less," "different," and "after." Two-year olds understand "yesterday" better than "tomorrow."

Child negatives have also been charted. These range from the two year old "No!" to more sophisticated forms, from "I not go" to "I do not want to go" and finally to "I'm unwilling to go."

A child's language competence refers to everything he knows about his language, its structure, meaning, etc. Listeners often infer

Table 1

Pattern of Normal Language Development

Age, Yr.	Articulation	General Intelligibility
1-2	Uses all vowels and consonants m,b,p,k,g,w,h,n,t,d. Omits most final consonants, some initial. Substitutes consonants above for more difficult. Much unintelligible jargon around 18 mo. Good inflection, rate.	Words used may be no more than 25% intelligible to unfamiliar listener. Jargon near 18 mo. almost 100% unintelligible. Improvement noticeable between 21 and 24 months.
2-3	Continues all sounds above with vowels but use is inconsistent. Tries many new sounds, but poor mastery. Much substitution. Omission of final consonants. Articulation lags behind vocabulary.	Words about 65% intelligible by 2 years; 70-80% intelligible in context by 3.Many individual sounds faulty but total context generally understood. Some incomprehensibility because of faulty sentence structure.
3-4	Masters b,t,d,k,g, and tries many others including f,v,th,s, z, and consonant combinations tr, bl, pr, gr, dr, but r and l may be faulty so substitutes w or omits. Speech almost intelligible. Uses th inconsistently.	Speech usually 90 to 100% intelligible in context. Individual sounds still faulty and some trouble with sentence structure.
4-5	Masters f and v and many consonant combinations. Should be little omission of initial and final consonants. Fewer substitutes but may be some. May distort r,l,s,z,sh,ch,j, th. No trouble with multisyllabled words.	Speech is intelligible in context even though some sounds are still faulty.
5-6	Masters r,l,th,and such blends as tl,gr,bl,br,pr,etc. May still have some trouble with blends such as thr,sk,st,shr. May still distort s,z,sh,ch,j. May not master these sounds until age 7½.	Good.

Tables 1 and 2 are reprinted with permission from H. Lillywhite, "Doctor's Manual of Speech Disorders," Journal of the American Medical Association 167 (1958) 850-852. Copyright 1958, American Medical Association. An expanded version of this chart has been published in Curtis Weiss and Herold S. Lillywhite, Handbook for Prevention and Early Intervention: Communication Disorders (St. Louis, Mo.: C.V. Mosby, 1976).

Table 2

Pattern of Normal Language Development

Age, Yr.	Expressive Speech	Comprehension of Speech
1-2	Uses 1 to 3 words at 12 mo., 10 to 15 at 15 mo., 15 to 20 at 18 mo., about 100-200 by 2 yr. Knows names of most objects he uses. Names few people, uses verbs but not correctly with subjects. Jargon and echolalia. Names 1 to 3 pictures.	Begins to relate symbol and object meaning. Adjusts to comments. Inhibits on command. Responds correctly to "give me that," "sit down," "stand up," with gestures. Puts watch to ear on command. Understands simple questions. Recognizes 120-275 words.
2-3	Vocabulary increases to 300-500 words. Says "where kitty," "ball all gone," "want cookie," "go bye bye car." Jargon mostly gone. Vocalizing increases. Has fluency trouble. Speech not adequate for communication needs.	Rapid increase in comprehension vocabulary to 400 at 2½, 800 at 3. Responds to commands using "on," "under," "up," "down," "over there," "by," "run," "walk," "jump up," "throw," "run fast," "be quiet," and commands containing two related actions.
3-4	Uses 600-1,000 words, becomes conscious of speech. 3-4 words per speech response. Personal pronouns, some adjectives, adverbs, and prepositions appear. Mostly simple sentences, but some complex. Speech more useful.	Understands up to 1,500 words by age 4. Recognizes plurals, sex difference, pronouns, adjectives. Comprehends complex and compound sentences. Answers simple questions.
4-5	Increase in vocabulary to 1,100-1,600 words. More 3-4 syllable words. More adjectives, adverbs, prepositions, and conjunctions. Articles appear. 4,5,6 word sentences, syntax quite good. Uses plurals. Fluency improves. Proper nouns decrease, pronouns increase.	Comprehends from 1,500 to 2,000 words. Carries out more complex commands, with 2-3 actions. Understands dependent clause "if," "because," "when," "why."
5-6	Increase in vocabulary to 1,500-2,100 words. Complete 5-6 word sentences, compound, complex, with some dependent clauses. Syntax near normal. Quite fluent. More multisyllable words.	Understands vocabulary of 2,500 to 2,800 words. Responds correctly to more complicated sentences but is still confused at times by involved sentences.

competence from performance, which refers only to the language a child produces. Parents sometimes say, "You know, the kids understand a lot more than we think they do!" They judge a child's language competence by what he does as well as what he says.

It should be noted that the milestones in the chart are general guidelines for stages of development. There are many expected individual differences in speech and language development that are well within the normal range. Small differences from the standards on the chart should not necessarily be viewed as abnormal.

Helping Children Acquire Language Skills

Several factors which may help children acquire language skills have been identified.

1. Responsiveness: It's not precisely clear what different types of home experiences assure language development; however, parents who are responsive to their children usually provide appropriate language both as input and as feedback following the child's speech. This need not be in a teaching session but is most often in interaction in the normal course of day-to-day living.

2. Participation: Children learn to communicate by participating in the communication their parents and friends have already developed. It is a two-way street, reciprocal and interactive.

3. Stimulation and interaction: Experts in child development often encourage parents to provide language stimulation for their young children; however, stimulation alone is not the answer. Children don't learn much language by watching television. Rather, human interaction is the key to language development (Hubbell, 1978).

4. Observing interaction: Children must not only be talked to; they must listen to other people talk with each other. Children learn to ask and answer questions by observing other people engage in such language exchanges.

5. Modeling: How children utilize language "models" (examples) that they hear is not completely understood because children say many things they have never heard anyone else say. Family members do provide models, however, and the child does seem to learn the basic structure of language by following these examples. Characteristics of a child's speech are also determined by "outsiders," friends and community contacts.

A Funny Thing Happened on the Way to Learning How to Talk

We seem to take L*A*N*G*U*A*G*E D*E*V*E*L*O*P*M*E*N*T so SERIOUSLY! It is serious and important, but it is also a primary source of human warmth and, very importantly, family interaction.

> Linda came charging into the kitchen one day and said, "Boy, Mom, Gary really teached Steve a lesson!" Her mother raised her eyebrows and asked, "Teached?" Linda looked perplexed and said, "Tooched?"

Linda was right on target in "regularizing irregular verbs" which is a normal phase of language development.

Children learn language in chunks. They sometimes don't break words and phrases at usual boundaries.

> A first grade teacher told of the six year old who said, "I can write a 'x' and a 'r' but I can't write a 'el-em-en-up-pee' (l-m-n-o-p)."

This child broke the words according to the way they sound.

> Susan, a two-year old, eats one "chee" and she eats two "cheese."

She comprehends that the end sound of a word usually changes when there is more than one.

> Four-year old Barbie announced with glee, "Our cat caught a wart under the house."

The cat had caught a mole under the house. Barbie knew that her father had both a wart and a mole on the back of his hand. Her performance was not quite as advanced as her language competence.

Parents often wonder if they should try to change usages like those described above. Most often, it is best just to relax and enjoy them, because most children will modify and change such productions by themselves, without stress or strain. If such inaccurate productions persist, parents may follow suggestions in the section on talking with children.

How Parents Talk to Their Children

It is not surprising that mothers' speech to two-year-old children is usually simpler and more repetitive than their speech to ten year olds. Snow (1972) confirmed the importance of interaction between parent and child. Child responses play some part in controlling and producing speech changes in mothers. Although most mothers achieve these changes without instruction and many seem to know how to talk to children, some suggested ways to talk to children are listed below. These may help the child learn that talking is a pleasant thing to do.

1. Talk with children, not at them. Sit on the floor sometimes when you talk with your child.
2. Let children do things as you are talking. Having small children sit perfectly still while a story is being read is not necessarily a good way to enhance comprehension. For example, some children listen well as they play with modeling clay.
3. Talk about activities in which the child can participate. In finger-painting, hammering, or cooking, activities can be discussed.
4. Echo and expand children's speech. As a parent echoes and expands a child's response, the child is given new language for telling about his experiences. This strategy can also help the child change language errors without feeling corrected.
5. Ask answerable questions. Open-ended general questions such as "What did you do today?" are not as appropriate for a three-year old as a limited-choice question might be: "What did you sing at school today?" Then the conversation can move to songs, who sang, who led the singing, etc.
6. Teach interaction rather than just imitation. Use "Tell me," which implies interaction, rather than "Say," which implies imitation.
7. Talk with children about things that are of interest to them. For example, activities with the Sears catalog can include such things as "Find something that has wheels. Can you count the wheels?" "Can you find something that has blue sleeves?" "Now it's your turn; tell me what to find."
8. Use informal situations to help children learn language. Language learning can take place everywhere, not just in "teaching" situations. As the family rides in the car, parents and children can play "I see something. . . round, big, purple, inside, outside, etc."

The Child Who Talks Too Much

Parents sometimes think their child talks too much. Excessive talking may be caused by a neurological disorder. Far more often it may mean that the child is anxious, or simply that he likes to talk and that parents reinforce high levels of language performance.

Often telling the child to "hush" is only temporarily effective. Furthermore, being patient and explaining over and over with elaborate explanations is sometimes not effective and may reinforce him to talk more.

Some useful strategies for reducing excessive talking have been used by parents.

1. Set a definite limit on how long the child should be quiet. State clearly a reasonable time of, for example, one minute. Then acknowledge, "Good! You did not talk for one minute. Now what would you like to tell?"

2. Set a definite limit on how long the child can continue to talk. "You have two minutes--we won't interrupt you--to finish telling about the TV show."

3. Ask the child "why" if he already knows why. "Gretchen, _you_ tell _me_ why the fire engine went down the street."

4. Present alternative topics of conversation. "I don't want to talk about the car accident any more; I want to talk about the man who is coming to cut the tree."

Misuse of Language

Unfortunately, language can be used in harmful ways. Child abuse can take many forms and verbal abuse is one of them. Children learn very early that language can be a weapon which causes hurt.

Abusive language is more than quarrelling or yelling. Adults often use incredibly rude language and hostile teasing in talking with children.

Expecting children to learn to take teasing places a major responsibility on the child being teased rather than on the "teaser" who misuses language. The parent who uses hostile wit for a clever, embarrassing put-down of a five year old may not only be abusing the privilege of being a language teacher but may also actually be teaching the child that language is a weapon.

Children with Speech and Language Problems

Unfortunately, some children do not learn to talk the way other children do. There are endless normal deviations in language development; however, many children have articulation disorders, stuttering problems, and language disorders which are quite different from normal deviations.

All the reasons for impaired development in speech and language skills are not yet known, but developmental delay in language and articulation is thought to be extremely complex. Single, simplistic, causal explanations such as "baby talk", immaturity, lack of "need" to communicate, poor reinforcement, poor stimulation, and other such explanations are not very useful.

Some children with speech disorders such as some kinds of stuttering and some kinds of articulation disorders may seem to develop normally in every other way. Their communication disorders seem related to no identifiable physical or psychological factors.

In other groups of children, speech and language disorders are among the earliest and most common signs of developmental problems. Children at high risk for communication disorders include the mentally retarded, hearing impaired, cerebral palsied, and some children who are later identified as having learning disabilities, and those with numerous other disorders of childhood.

What To Do

Parent's who, for any reason, are concerned about their child's speech and language development are encouraged to seek help without being embarrassed or ashamed. Trained professionals can help to identify speech and language behaviors which are inappropriate or which need to be learned.

A trained speech/language pathologist assesses child communication skills to determine strengths and weaknesses. A special educator, or psychologist, may identify skill deficits which interfere with language learning. Social workers, pediatricians, teachers, nurses, and others often refer parents and children to agencies which provide services to those with communication problems.

Whatever the origins of the problem, the professional people may take several steps.

1. Determine if there is really a problem.
2. Identify the problem.
3. Identify the characteristics of the problem (sounds misarticulated, disorder of sentence structure, etc.).
4. Design a plan to remediate the problem.
5. Implement the plan.

References

Bloom, Lois, and Lahey, Margaret (Eds.). Language Development and Language Disorders. New York: John Wiley and Sons, 1978.

Hubbell, Robert D. "Language." In P. Skinner and R. Shelton (Eds.), Speech, Language, and Hearing: Normal Processes and Disorders. Reading, Mass.: Addison-Wesley, 1978.

Lillywhite, Herold S. "Pattern of Normal Language Development." Journal of the American Medical Association 167, 1958, 850-851.

Snow, Catherine. "Mothers' Speech to Children Learning Language." Child Development, 1972. Reprinted in L. Bloom (ed.), Readings in Language Development. New York: John Wiley and Sons, 1978.

Discussion Questions

1. Why are "echoing and expanding" important in helping a child to learn to use language? What kinds of echoing and expanding can be used in the activities of cooking and carpentry?
2. What are some of the things children learn about language as they listen to someone read a story?
3. Why is it important for children to hear other people talk with each other as well as being "talked to"?
4. In what ways is language important in helping a child to develop a positive self-image?
5. How does the person communicate who is thought to be "very good with children"? What kinds of questions does the person ask? What topics of conversation are introduced? What kinds of responses does the person make? How do the children respond?

PROGRAM FORMAT SUGGESTIONS

1. Film or video tape with informal discussion. Parents may ask questions, or suggested discussion questions may be used as they seem appropriate.

2. Identifying child language characteristics. Distribute pencils and paper. Review together the section "A Funny Thing Happened on the Way to Learning How to Talk." Ask parents to jot down funny things their children have said. Either ask parents to read the items or collect the notes (the latter procedure avoids identifying parents and children). Read interesting examples from the notes.

   What is illustrated by these examples?

   Do they show that children can use language to express complex ideas? What are the ideas? How many ideas?

   Do the examples show that children can identify relationships between objects and meaning or between people?

   Do they show that a child has a developing understanding of verbs? Of plurals?

3. Modeling language and adapting materials.

   Using a child's scrapbook or a catalog, role play a "talking session."

4. Subsequent sessions (as time permits).

   Introduce parents to the concepts of child assessment.

   An introduction to assessment procedures often makes parents less hostile, defensive, or apprehensive about seeking help if it is ever necessary. Such information, an important part of parent education, need not be directed only to parents of handicapped children.

   Ask a child psychologist or educator and a speech pathologist to present one or two assessment instruments in child development, speech, language, etc., to parents and to explain how they are used. Ask them to compare their different approaches to child language development.

RESOURCES

Media

Rules of Talking. Videotape, 15 min.

This tape was originally designed for parents of hearing impaired children; however, it gives excellent suggestions to all parents for talking to infants who do not yet have speech and to young children as they begin to use meaningful language. Group leaders may find it useful to preview the tape and prepare a written list of the suggestions for parent discussion.

Parents: The Language Teachers. Videotape, 15 min.

This tape is designed to influence maternal language style; the program shows examples of "reinforcement" of verbal behavior in the child.

The two tapes listed above are available from Bill Wilkerson Hearing and Speech Center, 114 19th Avenue South, Nashville, Tenn. 37212. They are available in the following formats:

A = Black and white ½ in. video tape ElA-J-1 (new format) $35.00.
B = Color U-matic video cassette $55.00.
C = Color 2 in. Broadcast video tape $140.00.

Teach a Child to Talk. 16 mm film, 20 min., color. Available from Kent Intermediate School District, 49 Barclay, N.E., Grand Rapids, Michigan, 49503.

This film is designed to inform parents about the development of speech and language during the preschool years. It describes development from birth through three years and provides suggestions for parents to follow when helping their own child to talk. It is suitable for any adult group interested in speech and language development.

Readings for Adults

Bowdoin, Ruth. The Bowdoin Method. Nashville, Tenn.: Webster's International Tutoring Systems, 1976. (Available from Webster's International Tutoring Systems, Inc., 2416 Hillsboro Road, Nashville, Tenn. 37212.) Cost: $29.95/set of 10 books; $3.00 per individual book.

This series of ten 20 to 60 page paperback books are designed to be used by teachers, paraprofessionals, home visitors and parents. Books 1, 2, 4 and 5 especially contain activities and suggestions which can be utilized in promoting language as an interactive process.

Coley, E. D. I Can Do It. Raleigh, N.C.: Project Enlightenment, 1973. (Available from Project Enlightenment, 601 Devereaux Street, Raleigh, N.C. 27605.) Cost: $2.00.

This book offers a delightful opportunity for parents and children to learn to do many things together. It has suggested activities and space for children to note their achievements. It can be used to promote parent/child language interaction.

Marzolla, J. & Lloyd, J. Learning Through Play. New York: Harper & Row, Publishers, Inc., 1972.

This book emphasizes learning through play in the home. It translates the findings of professional educators into a series of play activities for the young child. Basic concepts about parents' role in child development are included.

Skinner, Paul H. & Shelton, Ralph. Speech, Language and Hearing: Normal Processes and Disorder. Reading, Mass.: Addison-Wesley, 1978.

This book is primarily a textbook, and it is not primarily designed for parent/child programs; however, teachers and parent group leaders may find chapters 1, 2, 7, 8, and 11 to be useful. These chapters focus on normal and deviant language and articulation and on intervention.

Reading for Children

Scott, Louise Binder & Thompson, J. I. Talking Time. St. Louis, Mo.: Webster Division, McGraw-Hill, 1966.

Although this book defines speech disorders and gives them some emphasis, the authors emphasize that the book can be used by parents with all children. The book is recommended for use during relaxing time, with parent and child sharing the speech-sound-oriented materials. The stories and poems can become a part of parents' repertoire of materials for reading aloud.

Other Materials

Early Childhood Discovery Materials. Bank Street College of Education, 1973. (Available from the MacMillan Co. School Division, Front and Brown Streets, Riverside, N.J. 08075.) Cost: $36.00/set. associated materials, prices vary.

These materials were developed to encourage development of children's language, conceptual, perceptual and motor skills. Sets of materials are based on themes such as "In the Park." "On the Farm," "Playing in the Street" and others. Associated materials for teaching specific skills also are available.

Durshaw, Davis; Collins, Nancy; Czuchna, Gordon; Gill, Gary; & O'Betts, Gloria. Teach Your Child to Talk. (Available from CEBCO Standard Publishing Co. 104 Fifth Ave., New York, N.Y. 10011, Catalog #986.) Cost: $275.00/complete set.

These materials are designed to be used in a series of three two-hour workshops for parents of preschool children. Materials include slides, tape recordings, 16 mm film, 15 parent handbooks, and a manual for running workshops.

MOVEMENT EDUCATION FOR PRESCHOOLERS

MOVEMENT EDUCATION FOR PRESCHOOLERS

Hayes and Jane Kruger

Unit Objectives

1. To sensitize parents to the importance of their role in the development of their child's movement abilities.
2. To help parents acquire a basic movement vocabulary to stimulate the development of their child's movement abilities and understandings.
3. To provide guidelines and information on a wide range of activities which parents may select or adapt to meet the special movement needs of their children.
4. To provide ideas for improvisation of home activity centers that encourage children to expand their movement abilities.

Parents as Movement Challengers

The parent as a movement challenger plays a special role in the child's development. A child's life is enhanced when his parents instill in him a positive attitude toward movement, the ability to tolerate frustration in order to succeed, and a willingness to work hard. Patience, perserverance, and lots of praise to reinforce desired behaviors are needed to increase gradually the child's ability to function as independently as possible. In the case of handicapped children, well-intentioned but uninformed parents may be so protective that the child is even further impaired. Muscles that should be strengthened remain in a weakened state because of lack of exercise. Fearful "I can't" attitudes may develop or the child may simply be encouraged to be lazy, and content to let parents do all the work.

As a child's physical mastery improves with the acquisition of new skills and related concepts, there is a corresponding growth in the development of an "I can" attitude. The parent must continue the stimulation with new movement challenges. Development, however, does not always proceed in evenly graduated steps. When the child reaches a temporary plateau, new ways of enriching and varying current capabilities must be found until his forward movement again occurs.

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Learning by Doing and Questioning

In movement education, learning is achieved and demonstrated by doing, not by talking. "Don't tell me, show me " is the parent's admonition in requesting responses from the child. In this manner of facilitating the child's movement learning, the parent is helping the child acquire new skills, new concepts, and more important, a new way of learning. The parents' questions encourage the child to think and do for himself as he learns to explore the many ways he can use his whole body or parts of it in space.

Such questions as: "What can you move?" "Can you show me different ways to stretch, curl, or twist your body?" "Can you stay in one place and still move?" enable the child to respond creatively and actively by moving his body and examining his activity. This approach to the child's learning also encourages the child to explore alternatives and seek multiple answers to the questions that he will then begin to ask himself. The child thus simultaneously develops new skills, new concepts, and a new method of learning.

Basic Aspects of Movement

In order to help the child explore his movement potential, the parent needs to understand certain basic aspects of movement so as to communicate clearly and effectively with the child. A basic movement vocabulary enables the parent to identify the range of actions and ideas that may be stimulated in the child. Once parents understand this vocabulary, they can easily combine activities in the areas of math, language, reading, art and music with movement experiences.

The four basic aspects of movement include: body awareness, spatial awareness, effort awareness, and relationship awareness.

1. Body Awareness

The major thrust of questions concerning the what of movement, i.e., the body or its parts, is directed towards improvement of body awareness. Each of the following sets of concepts may be acquired and given reinforcement through a variety of movement tasks under many kinds of environmental circumstances. Apparatus, balls, hoops, swimming pools, grassy slopes, sand piles, and other kinds of equipment and locales for movement may be used by the imaginative parent to create new or different movement tasks to stimulate learning. Young children need help:

a. in learning to name, recognize, and locate their body parts

b. in learning the difference between action and stillness, either of the whole self or different parts

c. in distinguishing between being balanced and being unbalanced (Task example: Balance in some way. Hold still. Lose your balance. What happened? How can you regain balance? Try some other ways.)

d. in distinguishing the basic shapes the body can make with itself as a whole or with its parts separately (Task example: Can you show me a round shape...a straight shape...wide... twisted?)

e. in demonstrating the three basic ways the body or its parts can move, i.e., stretching to move parts away from the body center, curling to bring limbs in toward the body, twisting to rotate as far as possible (Task example: Show me some different ways to stretch your body...curl...twist. Can you use just your legs...arms... body? Can you keep some part of you stretched while another part curls...twists?)

f. in demonstrating many ways that actions such as creeping, crawling, walking, running, rolling, jumping, hopping, leaping, skipping, galloping, and sliding may cause one to travel or to move while remaining in place (Task example: Can you show me a different way of traveling using just your feet...other parts of your body...three parts? Can you move parts of your body, but stay in one place?)

Body awareness depends on signals coming from inside the muscles. Eyes and a mechanism in the middle ear give awareness of balance. Children working on balance beams should be instructed to focus on something, generally the far end of the beam or a spot at eye level directly in front. It is not necessary, however, to wait until a child is ready for balance-beam work before stressing the use of the eyes in helping to maintain balance.

2. Spacial Awareness

Space is the medium of movement. It is where the movement is going. Spacial concepts for the preschool child must be kept simple if they are to be meaningful. Patience and imagination are required to develop security in fundamental concepts. Body awareness needs may for a time slow the development of space concepts.

First efforts at spacial awareness should stress traveling into space or reaching into space. The "emptiness" of space is given attention as the place where "nothing is." General space is all the space available for movement. It may have real boundaries or the limits of the movement may be set by the parent. Movement from space to space avoids contact, hence there are no collisions when one is spacially aware.

When moving about in an area, children should be encouraged to travel throughout all the space, the corners, sides, and the middle. Many children will appear to avoid big spaces, preferring to stay in the corners or sectioned-off space. Their lack of security can be gradually overcome if parents accompany them into the bigness of space.

The concept of place is one of the earliest a child develops. Place is an assigned part of the general space which can be given by the parent or taken by the child. A place can be left behind, returned to or changed for another. Place is a spacial relationship. It may be necessary at first to identify a child's place with something visible like a hoop or a circled piece of rope, or an X marked with tape. When a child says, "This is my place," and follows up with an explanation of how this fact is known, the concept is probably well understood.

Personal space differs from personal place in that it cannot be left behind. Personal space travels with a person. It surrounds the body as far away as any body part can reach. Being close to others or things reduces the size of a person's space. Personal space needs may require moving to make space behind or next to the child or changing directions in order to avoid collision.

A simple game to emphasize the need for space consists of extending children's free exploration of space by having them move about on the floor and look for and run into big spaces. While they are traveling through the general space, they should be stopped frequently, "Freeze!" They should then be asked to note where they are in relation to surrounding space, and also note big and small spaces. With several children involved, and as they continue to travel, continual adjustments in direction have to be made not only to avoid collision but to arrive in a big space before someone else. After each "Freeze!" the children are given additional tasks, such as traveling at a low level only, going backwards, using a different way of traveling, or following only straight pathways. Variety may also be introduced by adding apparatus to change the appearance of the area or by having the children control objects while traveling. Success in traveling without the encumbrance of additional tasks should precede involvement with an object or partner. In this way, the child's ability to avoid collision is increasingly challenged. Decreasing the size of available space can add a final challenge. The concept to learn is that freedom is enhanced or restricted by availability of space.

In this "space game," the penalty for collision or contact may be having to keep their hands on their heads, having to sit out until the next "Freeze!" or having to wear something. Sitting out works best because children prefer participation to watching others.

Other personal space activities include spacing oneself away from others on play equipment, such as swings. Crawling through "tunnels" and other small spaces helps children learn something about the space needs of their bodies.

Additional concepts that help a child clarify position in space or direction through space include direction, level, amount, and pathway.

Movement has direction in relation to the body. Directional concepts may be learned by leading with the major aspects of the body, the front for forward, the back for backward, and the side for sideways, remembering there are two sides, "one way" and "the other way". Up is beyond the head and down is toward the feet. Direction is based upon normal standing posture, of course, so that when the body posture changes, references must be made not to the new position but to the original posture. Changes in the body's normal relationship to ceilings, walls and floors do not alter the fundamental direction, a concept that movement-learning experiences can enrich enormously.

Upward and downward movement causes a change in level. The body may go close to the floor or high above the floor. It is the level of the body in relation to the surface upon which it is moving or resting that counts in this concept. When an apparatus is used, the child may be up high, but in a low level position in relation to the bar, beam or platform he is using. Changing level requires the use of the directions up and down, concepts that should be acquired along the way.

The concept of size as relevant to the amount of space involved is an important one for the child to attain. "I am big" means "I am occupying a big space compared to the space I normally occupy." Big movements require more space than small movements. It may not be the action that is different, but rather the amount of space used by the action. When a child is having difficulty with an overhand throwing pattern or a swimming stroke, suggestions to reach out further or to carry the action back further usually go unheeded because the child cannot conceptualize the request and therefore cannot perform the desired action. Asking the child to "Make the action bigger " is usually understood so that it is a small matter to bridge the gap to a new skill and a richer understanding.

The concept of pathway is fun to explore. Pathway is the route followed by either the whole body when traveling or by a part of the body during an objective or expressive action or gesture. Floor space may be used or the pathway may go through the air. It is useful to make pathways of tape, boards, or ropes to help children see their different shapes. These may be straight, angular, or twisted and can be drawn on the floor or on a chalkboard to be followed by the body or traced with a finger. Angular pathways may form squares, rectangles or triangles while curved pathways may come around full circle. Twisted pathways cross themselves and change the direction of the curve. Free form and structured shapes can be explored as air pathways by making ribbons held in the hand form a variety of patterns as they are carried and whirled about in all directions and levels. Wallpaper designs and those found on draperies, bedspreads or towels can also be duplicated as tracings in the air or footpaths on the floor.

3. Effort Awareness

Movement requires effort. How the movement is going is described by the quality of effort. Young children enjoy exploring the elements of effort, but only the introductory concepts are relevant to their stage of development. Though several factors comprise the complete description of an effort, it is best to stress only one factor at a time when helping the child learn about the qualities of movement.

Speed. Children may explore the possibilities for moving quickly and contrast the effort used in actions that are more sustained. Quick movements take less time and are faster than sustained actions which are called slow. All manner of actions to contrast fast and slow should be encouraged. Alternating fast and slow can be followed by tasks requiring either an increase or a decrease in speed of movement. The attitudinal differences between urgency of quickness and languidness of sustainment should be noted.

Force. Movements are produced and controlled through the forces developed by muscle. Strong, powerful forces are needed for certain actions while considerably less muscular tension is required when movements of a delicate nature are needed. The quality of strength may be dramatically expressed, even accompanied by appropriate sound effects. Skilled movements are those that utilize the appropriate speed and the appropriate degree of force. It is well worth the time for children to experience, through exploration, the subtle difference in force that their bodies can create. Lightness and softness of touch may be difficult at first for some, while others do not at first appear to be able to muster all the force at their disposal. Tasks begin with sharply contrasting efforts of strength and fine touch. Sometimes the movements are slow and strong, other times fast and strong. Sometimes the movements are light but quick while at other times they are slow and gentle. After exploring the single elements of effort, time and force, the awareness of interrelationships may be nurtured.

Flow Factor. "How does the movement go?" may be answered by focusing on the factor of flow. Skilled movement is smoothly connected and flowing. Unskilled movement is often jerky, either tight or bound as if by fear or over cautiousness,or it demonstrates a need for more control. Preschoolers experience flow best in terms of sequence, the connecting of different actions so that the flow from one to the other connects them without unnecessary stops along the way. Three-part sequences such as bend/stretch/turn-around or go/stop/clap may be attempted after the child has mastered a two-part sequence. Other actions like push, pull, twist, untwist, or stamp may be added for longer sequences when children are ready for the challenge.

4. Relationship Awareness

Awareness of the relationship between location and direction is an important outcome of movement-learning experiences. Relationship to objects or people, either real or imaginary, may be described by "space" words like over, around, under, along, inside, outside, through, away from, towards, in front of, behind and between. These words may describe where one is located or where one is going.

Objects can be handled in different ways; manipulative or non-manipulative relationships can be experienced. One can relate to an object by stepping over it or going around it. When handling it, it can be carried on or under, stepped on, bounced or pushed. Sometimes contact is intermittent as in dribbling and sometimes it is continuous as in carrying. It is not the action that is of concern here, but the relationship of the body or its parts during the action. Where is the hand, on or under the ball?

A manipulative relationship of special significance is target relationship. Focus must be on the target, not the object being manipulated. The target must be something to throw at or it may be a space to kick into. Body parts can serve as targets for other body parts as when one finger tries to touch another.

Contact and noncontact is a theme that includes a relationship to other people. Touching, holding, linking, supporting, and counter-balancing are contact words, while meeting, parting, being with, and traveling together describe noncontact relationships.

Through movement experiences children can also become aware of social relationships. A child may relate by merely sharing the same areas as another child, but that is different from being entirely alone. Avoiding collisions by relating to spaces instead of people means being alone in the mass rather than performing a solo act for others to watch. Taking someone as a partner or merely sharing a space while engaging in parallel play eventually leads to taking turns and learning the concept of "first." Other concepts such as leader, follower, together and cooperation will follow. It is premature for young children to be engaged in competitive experiences in which the effort is to beat an opponent. Competition should only be fostered as an effort to improve upon one's own performance. Fun competitions between parent and child in which the parent just manages to lose are sometimes motivating and productive in getting children to hurry up and finish.

Interest and Environment

The short attention span of the preschooler requires that learning sessions without change be kept short, five-, ten-, or perhaps fifteen minutes long, although this can vary markedly with different children and under different circumstances.

It is suggested that only a very few concepts be tried at any one time, perhaps one major concept and a few subconcepts. Concepts are acquired through questions, exploration and discovery. Initially, the parent should begin with something familiar, after which new material is introduced by whatever means is most advantageous to the child. A "floor lesson" in which no aid is used may be changed by the addition of a drum sound, clapping, use of some apparatus or a ball.

The use of music or varying rhythms may enhance the child's interest. Music is not required for rhythmic activities. The simple rhythms of a child's name or address can be clapped and form the rhythm for a variety of movement activities. Such activities may include stepping in various directions, jumping, making the self bigger or smaller, wider or narrower, gesturing in a variety of ways with the arms, shoulders, hips and knees, or combinations of these. Being a "policeman" directing traffic can be dramatized effectively, so can being a "conductor," "engineer," or "short-order cook." Rhythm for these activities may be free form, emanating from whatever the child does to the rhythm supplied by simple instruments or recorded music. Contemporary music is often too fast or complex for children. It is best to stay with children's music, the old favorites, and some tunes that have been popularized in movies and on television. These songs and tunes are so familiar that children can remember the special endings to which a special movement may be made. "Pop Goes the Weasel" is one such old favorite.

Props may provide stimuli for creative and interpretive movement. Old hats, scarves, wigs, hand puppets, finger puppets, makeup, old jewelry, masks, old shoes, and sun glasses are excellent for stimulating a variety of creative, imaginative activities.

Varying the environment is important. An environment that is devoid of interesting looking apparatus and manipulative equipment becomes boring after a while. It is important to change the activity or appearance of the environment before the child shows boredom. Each new environmental change challenges anew both his movement abilities and his understandings.

The parent must observe carefully to be sure that the movement answers are properly interpreted. What is the child saying in this nonverbal way? Does he say, "I understand, I am confident, I am anxious for additional challenges?" If not, perhaps the task is not appropriate to the learner's ability and needs. Perhaps the child is in need of more time to reinforce his new understandings and abilities before moving ahead. Children tell what they know by the manner of their movement.

In summary, the parent as a movement challenger can extend the child's skills and concepts. By encouraging the child to learn by questioning and respond by doing, the child can extend his body, spacial, effort and relationship awarenesses in enjoyable parent-child activities.

Discussion Questions

1. How can the basic movement vocabulary be related to other activites? Art? Self-help?

2. How can the parent tell when to change the activity? What physical signs communicate the message?

3. Body management requires physical fitness for the tasks involved. Might the low fitness levels often observed be improved? Suggest some ways this can be accomplished.

4. Discuss ways the home environment can be turned into a "gym" without great additional expenditure.

5. Are there ways to improvise apparatus for home use?

6. Is it possible to make a list of favorite themes for movement lessons to share with other parents?

MOVEMENT ACTIVITY SUGGESTIONS

Theme: Different ways of going places.

Concepts: I can go from one place to a different place.
I can go in different ways.
Different parts of me can hold me up.

Introductory Activity: Free play in a play area of any kind.

Initial Task: Can you show me a way to go from this place (point) to that place (point to or name it)?

Observation: Note the action used. It may be walking, crawling, running or hopping.

Comment: "Good, I like that way. What is it called?" (Come to a decision on a name, walk, hop, caterpillar walk, etc.)

Additional Tasks: (Follow the same format)
Can you show me a different way to travel so that you get back to where you started from?

Can you change your way of traveling to another, different way?

Can you travel and be very close to the floor? What parts of you are touching the floor?

Can you be very high when you travel? What makes you high?

Can you use your hands and feet when you travel? Do you know of anything that uses four legs like that? (Animals will be named and suddenly ideas for other animal-like forms of traveling will follow.)

Change of Environmental Variables: (A change of environment may have to be made before a list of challenges this long is completed.)

1. Put some apparatus out: ladders, trestle, balance beam, mat, and/or boxes. Continue with similar tasks. Comment on similarities and completely new actions.

2. Give the child a ball or bean bag and proceed as above.

3. Use a rhythm instrument or recorded music to stimulate movement ideas.

In all the lessons, observe the movement responses to the tasks presented. Comment! Praise! Work at getting the best the child can do. Do not be satisfied with the first answer that comes along. Probe for clearer, more efficient, more creative responses. Stop before boredom sets in by shifting to a different kind of task, or keep the task but change the environmental setting for the task, to revitalize the child's output. Stop altogether when productivity ebbs because of fatigue, but do not stop at the very first signs of it or physical fitness will never develop.

Additional Activity Ideas

1. Obstacle Course Theme: Pathways connect places.

   Set up three or more apparatus stations, such as a box to jump from, a balance bench to travel on, and a "tunnel" to crawl through. Connect the stations with pathways made of tape, boards, small hoops or rubber bases, mats or non-slip carpet samples.

   Activity: The child follows the pathways to a station, uses the apparatus in some way, and then goes on to the next station.

   Variation: Suggest that new ways of traveling along the pathways be explored.
   Suggest that new ways of using the stations be explored.
   Change the direction of the pathways.
   Change the appearance of the stations. Raise, lower, widen, or combine with something else. Add to the stations, balls, etc.

2. Obstacle Course Theme: Over, under, around, and through.

   Set up apparatus stations that will stimulate children to go over, under, around, or through. Spread the stations out so that there is some space between them.

   Activity: The child goes from one station to another looking for places to go under. (This is the safest way to start if the adult is unsure of what the response might be.)

   Variation: Suggest finding places to go over. . . around. . . through. Make sure the relationships are clearly differentiated. Suggest that different ways for going under, over, through, or around be explored. Caution: work with only one concept at a time until satisfied that the child understands.
   Later, alternating under and over or any other combination may be helpful. If children can handle a partner relationship comfortably, have one child go first (leader) while the other child must observe the pathway followed and then duplicate it. (Keep it simple.)

3. Apparatus Caves Theme: Discovering big spaces and little spaces.

   Set up furniture such as tables and chairs and add whatever apparatus is available. (If there is enough, leave out the furniture.) Use large sheets, an old army parachute, or anything else to cover the entire assembly of apparatus. The "cave" created is the subject for spatial exploration.

Activity: The children look for all the big spaces or all the little spaces.

Variation: Use a drum beat at varying tempos. Stop the beat to "freeze" the action and then continue.
Ask the children to find different ways to travel.
Suggest that children help in redesigning the "cave."

4. Manipulation Theme: Striking.

Hang plastic containers like detergent bottles from the ceiling or apparatus structures. Place others about on benches, boxes, or on the floor, perhaps on a rug sample or a marked-off area.

Activity: Using either the hand, paddle, stick, or plastic bat, strike the bottles. (Watch out for others!)

Variation: After hitting a hanging bottle, knock down a standing bottle.
Hit one bottle only from each level.
Hit a bottle, and then do something special like going around something or under something before going on to the next bottle.

5. Manipulation Theme: Target throwing.

Set up a variety of targets. Put them at different levels. The size of the targets can vary but are usually no larger than waste basket size. Knock-down targets can be made from a stack of wooden blocks or small boxes and cardboard or plastic tubes set on end with a ball on top. Use old plastic bottles or plastic bowling pins. Paint faces on them. Decorate them with beards. Put "hats" on them.

Activity: Using bean bags or balls, throw at the targets. Score points if the child is ready or merely praise each success. Assist child with the technique of a throwing pattern. Use both underhand and overhand methods of throwing.

Variation: After the child succeeds in hitting the target, throw from a greater distance. Arrange pins or bottles in a manner similar to bowling so that when the key pin or bottle is hit, others will fall also. Place pins or bottles on various parts of an apparatus or hang the targets from the apparatus. Throw under, through, or over to get the ball to the target.

6. Rhythm Theme: Start and stop.

Play any familiar record or use a rhythm instrument.

Activity: Ask child to move in some way and to keep going as long as the "music" plays. Stop the music to stop the action. Restart the "music," but vary the time intervals. Stress freezing to stop.

Variation: Play a record to which the children already perform actions like "Ring Around the Rosie," and stop the actions during the activity sequence. Lots of fun!

Teach a simple movement sequence to recorded music or a rhythm instrument. Interrupt the sequence by stopping the music. The child must remember the action and continue from where he left off.

PROGRAM FORMAT SUGGESTIONS

1. Displays of the four aspects of movement with informal discussion. Charts of elements comprising the four aspects of movement may be duplicated and used as a handout for discussion and for parents to keep and use in the home. Large charts, one for each of the aspects of movement, body, space, effort, and relationship, may be constructed either in advance of discussion or as a creative project during discussion. Each chart may then serve as the special focus for activity ideas.

2. Activity sessions to explore the aspects of movement. Parent participation in activities that help them to acquire, understand, and appreciate the vocabulary of basic movement education is most worthwhile. Only then will they realize the importance of providing their preschoolers with the kinds of movement-learning experiences that assist in the development of concepts essential to participation in play, work and academic undertakings. Foundational activities in the areas of math, language, reading, art and music are easily combined with movement experiences when the vocabulary of basic movement is developed. The four aspects of movement to explore are body awareness, spatial awareness, effort awareness, and relationship awareness. Activities mentioned in the previous material can provide an enjoyable and instructive session with the parents.

   A variety of manipulative activities or games may be explored to stress needed aspects of development. Eye-hand coordination skills range from striking or catching objects that are large and soft or light like balloons to increasingly smaller and somewhat heavier balls or bean bags. Eye-foot coordination may follow a similar pattern of development. Bouncing balls and dribbling are excellent activities to train the eyes to maintain visual contact with a moving object while the body parts work on the smoothness of control. Throwing skills, particularly for accuracy, require concentration on the target, proper coordination and the selection of the proper degrees of speed and force. Interesting targets can be made of cardboard or wastebaskets. Clown faces with open mouths are good targets.

3. Construction of obstacle courses. Parents may be involved in the construction of simple obstacle courses using whatever equipment can be made available. The obstacle course should consist of objects or apparatuses to go around, over, or under; apparatuses to get on or to hang from in some way are also most useful. Large boxes can be used to make "tunnels." If packed tight with newspaper, they can be climbed on or jumped from. Rugs and mattresses can substitute for gymnasium mats and can be used for rolling, landing areas, and places to explore different ways of traveling. Large pillows are fun as obstacles to climb over. Inflated tubes and rafts, normally used at the beach or pool, can be used creatively by children. Rolling and crawling activities can be made safer and more fun through the imaginative use of large fishnet bags stuffed with foam pillows.

4. Demonstration of ways in which the home environment can be used to enhance the development of body management skills. Backyards, basement areas, recreation rooms, bedrooms, and bathrooms have potential for aiding children in improving the efficiency of their movement behaviors. Ideas for homemade equipment for balancing, bouncing, climbing, and hanging can be shared through discussions, drawings, slides, films, and work sessions. In addition, discussion can focus on creative ways to temporarily rearrange certain items of furniture in order to provide children with different and interesting kinds of movement problems. Furniture can be laid sideways, turned upside down, covered with sheets to make "caves," or combined with simple forms of gymnastic apparatus and mats or mat substitutes. The bathtub provides movement problems linked with buoyancy, breath holding, bubble blowing, turning, crawling, and arm and leg movements. The unique problems presented by the home environments of groups members may be used to stimulate the search for solutions that will make possible an area for movement learning.

RESOURCES

Media

Apparatus Skills. 16 mm film. 11 min. color. Available from Film Fair Communications, 10900 Ventura Blvd., Studio City, Calif. 91604, Rental/sale.

Balance Skills. 16 mm film. 9 min. color. Available from Film Fair Communications, 10900 Ventura Blvd., Studio City, Calif. 91604, Rental/sale.

Ball Skills. 16 mm film. 9 min. color. Available from Film Fair Communications, 10900 Ventura Blvd., Studio City, Calif. 91604, Rental/sale.

Basic Movement Skills. 16 mm film. 9 min. color. Available from Film Fair Communications, 10900 Ventura Blvd., Studio City, Calif. 91604, Rental/sale.

Everybody Wins. 16 mm film. 22 min. color. Available from Bradley Wright Films, 1 Oak Hill Drive, San Anselma, Calif. 94960. Rental/sale.

A basic program for teaching fundamental skills: catching, throwing, kicking and running.

Fun with Parachutes. 16 mm film. 11 min. color. Available from Documentary Films, 3217 Trout Gulch Road, Aptos, Calif. 95003. Rental/sale.

Learning through Movement. 16 mm film. 32 min. B/W. Available from S L Film Production, P.O. Box 41108, Los Angeles, Calif. 90041. Rental/sale.

This film provides a wealth of material. Children grades one to six are totally involved.

Movement Exploration. 16 mm film. 21 min. color. Available from Documentary Films, 3217 Trout Gulch Road, Aptos, Calif. 95003. Rental/sale.

This is a film on locomotor activities: ball handling, hula hoops, spatial awareness, jump ropes and apparatus stations.

Thinking, Moving, Learning. 16 mm film. 20 min. color. Available from Bradley Wright Films, 1 Oak Hill Drive, San Anselma, Calif. 94960.

Twenty-six activities any teacher can use to help preschool and primary children develop basic motor and perceptual skills are shown in this film.

Records

The following records are available from:

Educational Activities, Box 392, Freeport, New York 11520.

"Getting to Know Myself" (Palmer, Hap) AR543. LP $6.95, cassette $7.95.

"Feelings;" "Sammy;" "Touch" (body awareness); "Shake Something;" "The Circle" (with hoops or ropes on surface); "Turn Around;" "Circle Games" (with hoops on surface); "Left and Right" (Locomotor activities); "Be My Friend;" "Change" (direction, level, speed); "What Do People Do" (variations in mood); "The Opposite" (do the opposite).

"Perceptual-Motor Rhythm Games" (Capon, Jack; Hallum, Rosemary; and Glass, Henry) AR 50. LP $6.95, cassette $7.95.

Includes: Teacher's Guide; "The Shoemaker" (Shoemaker's Dance); "Rope Turning" (Wheels); "Isolation;" "The Bouncer;" "Move Like a Machine;" "Raindrops" (ball activities); "Clap 'n Shake;" "Mirror Image;" "Seven Jumps" and "Marching Fun."

"Sensorimotor Training in the Classroom" (Williams, Linda & Wemple, Donna) AR 532. LP $7.95, cassette $8.95.

Includes: Teacher's Guide; "Body Parts;" "Laterality and Directionality;" "Basic Movement" (locomotor activities); "Creative Movements: Tall, Small, Wide, Narrow, Wiggle, Bend, Stretch, Spin, Bounce, Swim, Fly;" "Action Song;" "Small Muscle" (clap, snap, open-close); "Listening Skills;" "Listening and Moving;" "Listen and Say;" "Visual Training;" "Physical Fitness;" and "Resting Song."

Readings for Adults

Arnheim, Daniel D., & Sinclair, William A. The Clumsy Child. St. Louis: The C. V. Mosby Company, 1975.

The purpose of this book is to enable the teacher or parent to assist children who, because of physical, mental, or emotional factors, are clumsey in their motor behavior.

Cherry, Clare. Creative Art for the Developing Child. Belmont, California: Feron Publishers, 1972.

This book deals directly with ways in which creative art becomes developmental art and, as such, part of the entire growth process of the child and of the creative growth of the parent and teacher as well.

Daray, Maya B. See What I Can Do! Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1973.

This book illustrates creative movement experiences and is structured to answer a child's need for purposeful yet unconstricted movement experiences. It is designed for movement awareness, fundamental physical education, creativity, and self-expression.

Gallahue, David L. Developmental Play Equipment for Home and School. New York: John Wiley & Sons, Inc., 1975.

This book has been developed as an aid to parents and teachers interested in enhancing children's movement abilities through meaningful gross motor activities.

Geddes, Delores. Physical Activities for Individuals with Handicapping Conditions. St. Louis: The C. V. Mosby Company, 1978.

This book is a noncategorical approach to physical education and recreational activities for individuals with various handicapping conditions.

Gordon, Ira J.; Guinagh, Berry; & Jester, R. Emile. Child Learning Through Child Play. New York: St. Martin's Press, 1972.

The purpose of this book is to provide specific, concrete, realistic learning opportunities for the parent or teacher to present to a child in a positive and loving fashion. The book is divided into sections, each of which emphasizes one main type of game. Since the child learns with his whole body, every game is, to him, a mixture of muscle, thought, language and feelings.

Kruger, Hayes, & Kruger, Jane. Movement Education in Physical Education - A Guide to Teaching and Planning. Dubuque, Iowa: Wm. C. Brown Co., 1977.

This book takes a new look at physical education. Basic movement is viewed as fundamental and is taught separately in relation to different physical environments. The book describes the basic movement concepts with illustrations and activities for further enhancing the child's growth and development.

Robins, Ferris, & Robbins, Jennet. Educational Rhythms for Mentally and Physically Handicapped Children. New York: Association Press, 1968.

A practical, tested program of exercises for remedial recreation, with step-by-step illustrations is provided by this book.

Werner, Peter, & Simmons, Richard A. Inexpensive Physical Education Equipment for Children. Minneapolis, Minnesota: Burgess Publishing Co., 1976.

This book provides teachers and parents who are interested in developing movement experiences, with some innovative ideas for constructing and utilizing homemade equipment.

STORY READING AND STORY TELLING

STORY READING AND STORY TELLING TO YOUNG CHILDREN

Elayne Glover

Unit Objectives

1. To help parents enjoy story reading and story telling to their children as means of promoting interest in reading during the child's early school years.

2. To promote new skills in reading and telling stories in a creative and stimulating manner.

3. To provide information on the relationship between the developmental process and children's literature.

Values of Reading to Young Children

The preschool child is typically an active, curious, delightful bundle of energy. Every day brings a new discovery and possibly a new step in the developmental process. During this period of rapid growth and learning, the young child is busily acquiring and mastering language -- language that enables communication with others and information gathering to occur. The preschooler is gaining exciting and motivating knowledge about his world which is changing and fun-filled. Stories are an important way in which a child satisfies his curiosity about his environment. Children from three to five are beginning to develop some sense of their own identity in relationship to others. During these formative years, research has shown that the preschooler is acquiring behavior patterns and attitudes which will shape his lifelong personality.

Picture books hold a particular attraction for the young child, not only because of the bright, colorful pictures, but also because of the words elicited from parents as they read to the wide eyed youngster cuddled in their laps. The stories provide new words, ideas and concepts for the child to process and to 'play with' in his growing world.

For parents, the important concern is not to choose the 'right' story for their child but to be asked for stories and to insure that story time becomes a customary pleasure in their child's routine.

Mildred Beatty Smith, in her article, "Involving Parents in Education," states: "on the whole, children who read easily and well come from homes that

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encourage reading. The lack of home reading is not a matter of class or race; it is not a matter of being an urban, suburban or rural inhabitant; it is indigeneous to American life."

One interesting program that supports the benefits of story time for the preschooler is in the Flint Michigan Community Schools. An activity known as "The Preschool Story Hour" is scheduled in the elementary schools for mothers and their children between the ages of three and five. These mothers bring their children to the story hour sessions for one hour one morning each week. During this time the mothers can check out books suitable for home reading. The mothers are provided with some techniques on reading aloud effectively to their children. Follow-up was undertaken to determine the influence this program had on children entering school. Better adjustment to the school situation was noticed by kindergarten teachers, as there was less crying during the first days of school. Teachers also noticed these children evidenced a more enriched speaking vocabulary and exhibited a greater fluency in their oral language.

Finger Plays: A Good Beginning

Parents should be aware of the prerequisite skills a child should have before he can enjoy story time. Finger plays are quick , and provide the action a toddler or preschooler so often requires. Frequently, a child will pay attention to the movement of a person's fingers and arms before he will pay attention to what is being said to him. A young child is a natural mimic. He can copy actions before repeating words. Finger plays encourage the child to listen. He makes an association between speech and motion. Finger plays are a delightful way to communicate with a child before he has the skills to carry on a conversation.

When a child listens to a little story and moves his fingers or hands, he is helping to 'act' it out. This is great fun for little actors and actresses.

There are developmental benefits in utilizing finger plays with children. The rhymes of the verses help in auditory discrimination which leads to speech development. A sense of rhythm is also encouraged by finger plays as they all have a definite beat. Parents should be reminded that it is better to memorize the finger plays than to read them. (See the examples of popular finger plays included in this unit.)

When to Read

When it appears your child is ready to sit and listen and look at pictures for a short while, plan a regular time for reading aloud each day. Just before naptime or bedtime are good times. Stories serve to calm the child for sleeping, particularly when he has been active during the day. Whatever the hour, be sure to make it the same time each day so the child will look forward to it.

In today's busy world, it is often difficult to find ten or fifteen minutes to give one's attention totally to just one person in the family.

Some families resolve this dilemma by having family reading time. Children can take turns having their interests and choices satisfied.

These experiences of regular sharing and enjoying books together are essential contributing factors in the child's long range development and his readiness for reading.

Children's Choices and the Developmental Process

Appealing illustrations appear to be number one on the preschooler's list of priorities for books. They like big, clear, simplistic pictures or photographs that are colorful. Color is particularly important as it adds realism. Interesting story content with useful information and perhaps a bit of broad humor also captivate the preschooler. Other favorite qualities of stories are surprise elements and appealing, recurring refrains which encourage the child to 'read' along.

Studies have shown that young children are most apt to respond to literature about animals, other children, familiar experiences, fanciful nature stories and simple fairy tales.

It is important for parents to be aware of the relationship between the developmental process and children's literature. Most young children are pleased with word patterns. They may not be accurate in their repetitions, but watch their pleasure as they repeat such phrases as "Deedle Deedle Dumpling, my son John" or "Home again, Home again, jiggedy jig." A preschooler is able to experience his world in new ways through picture books and picture story books. Stories such as How Big is Big: From Stars to Atoms help a child to develop concepts of bigness and smallness. Other concept books are Stan and Jan Berenstein's Inside Outside, Upside Down and Irma Webber's Bits that Grow Big.

Preschoolers can identify with the story, Harry the Dirty Dog by Gene Zion. They can empathize when Harry is not recognized after his adventures amidst coal dust and railroad soot. Young children enjoy Harry's escapades but are secretly relieved when he is taken in, bathed, recognized and reunited with his family. Many books for the preschooler demonstrate the young child's yearning for independence but also the need for the security of home. The Secret Hiding Place by Rainey Bennett also has the theme of independence versus security.

Children at this age are also learning to belong. This can be observed as their egocentric behavior becomes more sociable. They are learning to live with others, helping as well as being helped, sharing, taking turns, following and leading. In the story Hector Penguin, Hector finally becomes accepted by the forest animals when he proves his swimming abilities in a race with the ducks and the fish.

The imagination of the young child is wonderful. Animals can talk, walk, and become human-like while little boys and girls can do incredible things. Winnie the Pooh is the classic story of an imaginary companion. Maurice

Sendak, in his story, Where the Wild Things Are, portrays a little boy with power over 'wild things' and offers satisfaction to growing egos.

How to Read to Children

- Plan a quiet time in which the child can be given your undivided attention. Turn off the television!

- Allow the child to select the book he prefers from two or three good ones you have chosen.

- Hold the child on your lap or close to you. This gives a nice 'warm' association to story time. Hold the book so the child can easily see pictures. Let him turn the pages if he wishes.

- Pause, ask questions. Try to answer the child's questions briefly and simply. If the story line is too intricate, simplify it in your own words. This is important! You do not have to read the story word for word. This often makes the story too long for preschoolers.

- Learn to 'tell' a story rather than read it. This allows you to watch the child's responses and make the story more stimulating.

- Occasionally include a surprise. For example, if the story tells about a little boy or girl having bread and jam, produce a piece of bread and jam for munching, along with the child in the story. Many stories can be brought 'alive' in this manner.

Additional Suggestions for Reading to a Child with a Handicap

- For parents of visually and physically impaired children, a flannel board makes the pictures more visible and eliminates the often frustrating page turning. The visually impaired child may hold the picture closer to his eyes to see and then place it on the flannel board.

- For blind children, use auditory and tactile stimuli to represent a character. For example, if the story tells about a fairy, ring a little high-pitched bell. This helps the child conceptualize the smallness and lightness of a fairy character. It is important to give the blind child tactile information about a character. In a story about a sheep, give the child a piece of wool to feel; in a story about a bird -- a little feather, etc. When a parent thinks in terms of providing their child with a concept when the visual channel is not present, many good ideas are possible.

As you read, it is best to be comfortable and 'natural.' Be sure to let your enjoyment shine through, and you'll find that story time will be a special experience that will make reading together a happy memory for parent and child.

Discussion Questions

1. Ask parents to remember their favorite story as a child. What about it was memorable? Encourage reminiscences about the stories. Did they try to recreate something from a story in their play? Do they remember a certain word, person, or occasion in a story?

2. Discuss desirable characteristics of children's books. Ask parents to relate feelings about 'scary' books, fairy tales, and Dr. Seuss books.

3. As parents their feelings about television. Are children relying on TV solely for their entertainment? What impact is television having on children's creativity?

POPULAR FINGER PLAYS

Jack-in-the-Box

(for 2-3 year olds)

This is Jack (clinch left fist with thumb extended)
in a box. (Put thumb in fist. Cover with palm of right hand.)
Open the lid. (Lift right hand.)
Out Jack pops! (Pull thumb out of fist with a jerk.)

- Bernice Wells Carson, *Party Book for Boys and Girls*

The Beehive

(for 3-4 year olds)

Here is the beehive (hold up clenched fist)
Where are the bees?
Hiding away where nobody sees?
Look! They are coming out!
They are all alive! (loosen fist slightly)
One! Two! Three! Four! Five! (lift one finger at a time.)

-Emilie Paulsson, *Finger Play for Nursery and Kindergarten*

Little Rabbit

(for 3-6 year olds)

I saw a little rabbit (make hopping motions with hands and arms)
come hop, hop, hop!
I saw his two long ears (put hands at sides of head, flop hands
go flop, flop, flop. up and down)
I saw his little nose go twink, twink, twink (wiggle nose)
I saw his little eyes go blink, blink, blink (wink eyes).
I said, "Little rabbit; won't you stay?"
Then he looked at me (pause and stare)
and hopped away. (Make hopping motions with hands and arms.)

- Bernice Wells Carlson

I Had a Little Turtle

(for 3-6 year olds)

I had a little turtle, (cup hands together)
that lived in a box
He swam in the water (swimming motion)
and climbed on the rocks (fingers walking on hands)
He snapped at a (clap hands) mosquito
He snapped at a (clap hands) flea!
He snapped at a fly (clap hands)
and he snapped at me! (clap hands)
He caught the mosquito (catching motion)
He caught the flea (catching motion)
He caught the fly (catching motion)
BUT HE DIDN'T CATCH ME! (Shake head and hold hands open.)

PROGRAM FORMAT SUGGESTIONS

1. Flannel Board Workshop. Provide each parent with materials to make a home flannel board set. Have each parent choose a story and make the characters. Show parents how a flannel board can be easily constructed with felt tacked over cardboard or a bulletin board. Pictures can be cut from a coloring book or a paper back picturebook. Felt strips can then be attached to the back of the picture so it will adhere to the felt board.

2. Finger plays. Provide parents with a hand-out of finger plays (poems with finger motions). Together learn the motions and words for each one. Then have each parent make up a new one to try with their child and share with other parents. Stress to parents of children with language delays or non-verbal children that finger plays are an excellent way to encourage language. They are also very good for deaf or hearing-impaired children. With these children, hold your fingers near your mouth, enunciate clearly and be sure to make expressions with your face.

3. Invite someone from a local bookstore or the children's section in a library to bring a display of children's books for parents to see. Ask the person to discuss and show parents the characteristics, strengths and weaknesses, of different authors and illustrators. Children's books which have received the Caldecott Award and Newberry Medal could be presented and these awards explained for parents' resource information.

4. Experience Books. Tell parents to plan an experience for their child such as baking biscuits, tie-dying or bowling. Have them take pictures and write down any phrases or expressions their child uses during the experience time. Provide materials such as chart paper, hole punchers, paper fasteners, etc. for parents to make an experience book. They will be happy to discover their children will enjoy "reading" their own book and sharing it with others.

RESOURCES

Media

Chicken Soup with Rice. Filmstrip, 5 min., color. Narrated by Maurice Sendak. Available from Weston Woods, Weston, Ct. 06880. $7.25, with cassett $12.75 (2F223C).

Sendak is a well-known children's author. This is an example of his reading style.

The Snowy Day. Record, 33 rpm, 6 min. Narrated by Jane Harvey. Available from Spoken Arts, Inc., 310 N. Avenue, New Rochelle, N.Y. 10801. $1.95 (LTR 061), cassette (LTR061C) $5.50.

An award winning children's book recorded. Children love to look at pictures in the book while listening to the recording. A good independent activity for quiet time.

You Read to Me, I'll Read to You. Record, 33 rpm. Available from Spoken Arts, Inc., 310 N. Avenue, New Rochelle, N.Y. 10801. $6.50 (835).

Poet John Ciardi reads to his children and his young readers return the favor.

Greene, Ellen & Schoenfeld, Modalynne. A Multimedia Approach to Children's Literature. Chicago: American Library Associate, 1977.

A selective list of films, filmstrips and recordings based on children's books.

Reading for Adults

Arbuthnot, May Hill. Children's Reading in the Home. Glenview, Illinois: Scott, Foresman and Company, 1969.

Discussion on the importance of reading and how to choose books. Recommends books of all types for all ages.

Arbuthnot, May Hill & Sutherland, Zena. Children and Books. London: Scott, Foresman and Company, 1972.

This is the fifth edition of an excellent resource book. The emphasis is on understanding children and their needs, or perspectives and background, on criteria and types of literature and on artists and authors.

Gillespie, Margaret C. & Conner, John W. Creative Growth through Literature for Children and Adolescents. Columbus, Ohio: Charles E. Merrill Publishing Co., 1975.

This is a valuable, readable resource that beautifully illustrates the relationship between developmental stages and relevant literature for young people.

________. "How to Help Your Child Do Well in School," U.S. News and World Report, 67 (October 6, 1969): 49-50.

A Survey of 1,045 mothers dealing with the parental role in the school achievement of first graders. Findings suggest that the parental role in early years is basic in determining how much a youngster is going to achieve in school.

Larrick, Nancy. A Parent's Guide to Children's Reading. 3rd edition. Garden City, New York: Doubleday and Co., Inc. 1969. (Also available in paperback from Pocket Books, Inc.)

A popular book involving parents in their children's reading.

Milner, Esther. "A Study of the Relationship Between Reading Readiness in Grade One School Children and Patterns of Parent Child Interaction," Child Development, 22 (June 1951): 95-112.

While over twenty-five years old, it is doubtful that this study has lost much of its validity. Milner found that high achievers possess several or many story books; are habitually read to by mothers and/or fathers and are involved in family activities. Lower achievers owned few or no books and received little or no reading interaction from parents.

Readings for Children

Carlson, Bernice Wells. Listen! And Help Tell the Story. Nashville: Abingdon Press, 1965.

This is a delightful book of fingerplays and short stories that are designed to actively involve children from pre-school to adolescents.

Menniger Foundation. A Read Together Book for Parents and Children.

This is a series of books that address a young child's feelings, (i.e. Sometimes, I Get Angry) and experiences (i.e. My Friend, the Doctor).

Ringi, Kjell. The Winner. New York: Harper and Row, 1969.

A wordless picture story about the competition between two neighbors. Great fun for prereaders.

Keats, Ezra Jack. Peter's Chair. New York: Harper and Row, 1967.

Peter is unhappy about giving up some of his outgrown belongings to his new baby sister. Helps air feelings of sibling jealousy.

For a complete annotated list of children's books according to categories such as realism, fantasy, ABC books and Mother Goose, refer to a Selected Annotated Bibliography for the Preschool Years found in Creative Growth through Literature for Children and Adolescents listed above.

HELPING CHILDREN COPE WITH STRESS

HELPING CHILDREN TO COPE WITH STRESS

Gary B. Mesibov

Unit Objectives

1. To inform parents of the fragile nature of children's coping strategies and the need for parents to provide support and assistance during difficult times.

2. To provide information concerning the ways in which children cope with difficult situations and how these are similar to adult coping strategies.

3. To provide information on how parents can help their children to develop more effective coping strategies.

Resources for Coping

Stress is an important part of every human being's existence, and one thing everyone must learn is how to utilize personal resources to deal with it. Coping effectively with stress is a particular problem for children because they often lack the necessary resources and/or experiences. The purpose of this unit is to describe ways in which children can be helped in developing and utilizing the necessary resources for dealing with stress. Key concepts which will be discussed are understanding, expectations, control, emotional security, incentives, and feelings of efficacy.

Understanding

One important way in which adults deal with stressful situations is by trying to understand them. Somehow understanding how and why something has happened makes it easier for adults to accept stressful situations. The sudden, unexpected death of a young friend (e.g., a car wreck) is much harder to accept than the death of an older friend who has been sick for a long time. The inevitability of old age and sickness is something most people understand much better than the sudden death of a much younger person.

The problem of understanding stressful situations is even more difficult for children because of their limited intellectual ability and perspective in relation to adults. For this reason it is particularly important to explain things as concretely and specifically as possible. While explaining things to children, euphemisms such as "He passed away" should not be used. Although these euphemisms make adults feel better,

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they only serve to confuse children who can better understand simple, direct statements like "Jim died today." Children can also be aided in understanding if adults' attitudes show that they welcome the child's questions and are willing to answer them. All questions, no matter how simple or threatening to adults, should be taken seriously and answered as directly as possible. Finally, children's concerns about stressful situations will often involve the implications of these situations for them personally, and attempts to assist them must deal with this fact. For example, in explaining death to a child, it is important to point out that they will never see the deceased person again and that the person is feeling no pain. This will help clarify the child's future relationship with that person and also reassure the child that he would feel no pain if a similar tragedy befell him.

Expectations

In dealing with stress, it is also helpful for adults if they have appropriate expectations related to the stressful situation. For most people, knowing what the sequence of events will be in a difficult situation is generally reassuring and comforting. If one is to undergo surgery, it is usually helpful for that person to know what will occur both before and after the operation. This lends a certain predictability and regularity to the process which can facilitate preparation and subsequent coping.

Making situations predictable for children is more difficult than it is for adults because of most young children's inability to see very far into the future. However, as discussed earlier, it is possible for children to grasp relatively sophisticated and abstract concepts if they are presented in a very concrete manner. In preparing a child for surgery, it would be helpful to take the child to the hospital where the surgery will be performed, to familiarize him with the sights, sounds and smells that will be encountered on the day of the operation. Each step in the process should be outlined very specifically and concretely. For example, the child could be told that on the day of the surgery, he will wake up, have something placed over his head, go back to sleep and then wake up again around lunch time. Upon waking up, he can expect to feel a little tired and sore but will be feeling better by the time Sesame Street and then dinner come around. A series of pictures depicting this sequence can help make the explanation even more understandable. If the child can assume an active role by coloring the pictures, the effect can be even better.

In preparing a young child for stressful situations, it is probably best not to do it too far in advance. Children do not have the same resources as adults and therefore do not require the same amount of preparation time. Too much advanced warning can actually make a child overly anxious as he is likely to worry about the impending event. Usually preparing a young child one or two days in advance is adequate.

Control

A third factor making stressful situations easier for adults is the feeling that one has some degree of control over the situation or at least the process. The death of a friend, a stay in the hospital or even a trip to the dentist have in common the problem of being mostly beyond one's ability to influence or control. Sometimes these situations can be made easier if one is allowed to exert some control, however small. For example, the dentist can help by allowing one to raise his hand to signal excessive pain. By stopping whenever a patient gives that signal, the dentist allows a patient some control over what is a stressful situation for most people. Although this is a relatively small amount of control in comparison to the total process, knowing that he can stop the dentist at any time is helpful to many dental patients.

The issue of control is an especially crucial one for children because of their general powerlessness relative to adults. In areas where adults are not even able to exercise a great deal of control, children have an especially difficult problem. One way of increasing children's control in some of these situations is by increasing the decisions that they are allowed to make. Although children are obviously not capable of making many important decisions, they will feel better if they have some input into the process that is affecting them, even if their input seems minor by our standards. For example, a child can choose which pajamas or toys he will bring to the hospital during an extended stay. The child might also help in choosing the day of elective surgery, or suggesting the kind of present he would like Grandma to bring to the hospital during her visit. Parents can also help increase children's feelings of control by modeling appropriate coping techniques. This does not mean parents cannot cry or show other emotions to their children but rather that they should convey the impression that they are in control and can manage, even though they might be very upset about what has happened.

Emotional Security

Emotional security is also very important and potentially useful to everyone in times of stress. Adults often feel more secure with the company of friends or in familiar places. The desire for familiarity and the security that goes along with it is one factor making most hospital patients extremely anxious to return home after a hospital stay. Good luck charms, favorite jewelry and other special possessions can be reassuring to adults during times of stress as well.

The somewhat fragile nature of young children's coping strategies makes emotional security an especially important issue for them. Regularity and familiarity are two factors that generally increase the security that most youngsters feel, even in difficult situations. Regularity in terms of one's schedule and also the people one sees is important and should be maintained if at all possible. Maintaining the regular bedtime routine after the death of a close relative or during a stay in the hospital can be very important to a young child. Having familiar toys or cuddly objects (favorite teddy bear) around can also help a child through some difficult times. Although some children do not spontaneously attach themselves to teddy bears or other cuddly objects, these attachments can (and probably should) be facilitated by always putting a child to bed with the same cuddly object and also by taking it along on trips and other special outings.

Incentives

Another way that adults help themselves through difficult times is by providing themselves with additional incentives. Many people reward themselves with a special dinner after a particularly stressful week or a special present (clothes) after a particularly difficult period. The extra incentive gives one something to focus on during the hard times and serves as an acknowledgement that one has successfully completed a difficult task.

Added incentives can be especially useful in helping children through stressful times. These incentives help distract children from the difficult situation at hand and provide the extra incentive many of them need to marshal their resources. A child in the hospital looks forward to a gift from his parents and this helps him to endure the pain and discomfort that often accompanies a hospitalization. Doctors and dentists often give children little toys at the end of the visit. Along with helping to distract and motivate young children, these added incentives communicate adults' understanding and appreciation of the difficulty of the situation for the child personally.

Feelings of Efficacy

Finally, feelings of efficacy are very important to anyone confronting a difficult situation. Feelings of efficacy involve thinking you can accomplish those things in life needed for contentment and satisfaction. Feelings of efficacy are similar to what many call a positive self-concept. Adults who feel they are generally competent and can accomplish those things needed for their personal satisfaction are generally able to handle life's stresses and problems. Those who feel inadequate to meet most of life's challenges are usually less able to cope with disappointments and set backs.

It is especially difficult for children to develop feelings of efficacy given the large number of tasks they are unable to perform relative to other people they see (parents, teachers). Children cannot drive cars, cook dinners, or throw balls as well as adults. Consequently,it is important for adults to be extremely supportive of their children's efforts and to point out, emphasize and reinforce what children can do rather than what they are unable to accomplish. This can be done by making charts of accomplishments, taking a period of each day to discuss positive accomplishments, pointing out to friends and spouses in the child's presence what the child has accomplished. By doing these things, adults can help children develop the feeling that they really are competent people who can succeed at those tasks that are important to them. This feeling is extremely important in helping children to cope with problems and misfortunes when they occur.

In summary, children are especially vulnerable to stress because of their limited ability to understand what is happening to them and because of the fragile nature of their coping strategies. Nevertheless, they still use many of the same coping strategies as adults in dealing with stress and uncertainty, though not as appropriately or effectively. By understanding children's needs in stressful situations and the ways in which they cope, adults can be of great assistance to their children in helping them to deal with some of the very frightening and difficult situations with which life confronts everyone.

Discussion Questions

1. How can parents help their children cope with stress?

2. What are some of the problems in helping a child understand the source of his anxiety?

3. Why does increasing a child's motivation by providing additional reinforcement sometimes help that child through stressful periods?

4. How can you help a child exert additional control over situations where his input is minimal?

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PROGRAM FORMAT SUGGESTIONS

1. Individual Exercises. Have parents write down ways in which they cope with stressful situations. Discuss these as a group and then use them as a transition to discussing children's coping strategies, pointing out similarities as you go along.

2. Films and Discussion. Show a film on coping with grief or other stresses and use this as a vehicle for discussing major issues. Useful questions to ask about the film are, "Were the child's concerns handled appropriately? What was done well? What could have been improved?"

3. Role Plays. Have parents role play talking to children and helping them to handle stress. Ways in which to handle this without making it too threatening for the participating parents have been discussed in other units.

RESOURCES

Media

In My Memory. 16 mm film. 15 min. color. Available from National Instructional Television, 1111 W. 17th St., Bloomington, Indiana 47401. Purchase $180.

Relates a family's experiences around the death of a close relative. The film focuses on the child's reactions and how the family handles her questions and feelings.

Readings for Adults

Gardner, Richard A. *The Parents Book About Divorce*. New York: Bantam Books, 1977.

Describes how to handle divorce in relation to children. The book has some good suggestions on how to discuss difficult topics with children.

Garmezy, Norman. *Vulnerable and Invulnerable Children: Theory, Research and Intervention*. Abstracted in the *JSAS Catalog of Selected Documents in Psychology*, 6 (1976): 96.

A scientific discussion of children who develop emotional problems because of a large number of genetic, family and environmental factors. Of interest for this unit are the children who do not develop any of these problems in spite of the same genetic, family and environmental factors as those children who do have problems.

Grollman, Carl A. *Explaining Divorce to Children*. Boston: Beacon Press, 1969.

This book provides a lot of assistance to parents concerning how to handle divorce in a way that is helpful and supportive to the children.

Murphy, Lois B., & Moriarty, A. E. *Vulnerability, Coping and Growth: From Infancy to Adolescence*. New Haven: Yale University Press, 1976.

Describes a study of a group of children who were followed over a long period of time in an attempt to identify factors related to their successful coping with stress as adults.

Salk, Lee. *What Every Child Would Like His Parents to Know*. New York: Warner, 1973.

Question and answer format deals very sensitively with a large number of issues such as how to discuss death, divorce and many other important concerns with children.

Vogel, Linda Jane. *Helping a Child Understand Death*. Philadelphia: Fortress Press, 1975.

The insights in this little book are helpful not only with questions about death, but also with other difficult life questions.

Readings for Children

Fassler, Joan. *Don't Worry Dear*. New York: Behavioral Publications, 1971.

About a child who worries about whether she will be able to give up thumbsucking, bedwetting, etc. Her mother reassures her that she soon will be able to do so, and she does.

______. *My Grandpa Died Today*. New York: Behavioral Publications, 1971.

About a boy who feels guilty about enjoying himself playing baseball soon after his grandpa has died. When he remembers how much grandpa enjoyed baseball and watching his young grandson play, then the boy realizes that playing is exactly what his grandpa would want him to do .

Gardner, Richard A. *The Boys and Girls Book About Divorce*. New York: Bantam Books, 1970.

A clear, straight-forward book that explains divorce to children in a way they can understand. The book also takes the children's feelings into account very nicely.

Koocher, Gerald P. "Why Isn't the Gerbil Moving Anymore - Discussing Death in the Classroom and the Home." *Children Today*, Jan.-Feb., 1975.

The article presents many good suggestions on how to talk about death with children. Information is also presented on how children understand death at different ages.

Watson, Switzer, & Hirschberg. *My Friend, the Doctor*. Racine, Wisconsin: Golden Press, 1972.

This book describes what happens during a routine physical exam.

______________. *My Friend, the Dentist*. Racine, Wisconsin: Golden Press, 1972.

This book describes what happens during a routine dental exam.

NUTRITION CAN BE FUN

NUTRITION CAN BE FUN!

Becky Givens
Carolyn J. Hartz

Unit Objectives

1. To identify the basic nutrients and food groups important for growth and development.
2. To give common sources of basic nutrients.
3. To provide information on the number of servings required for a balanced menu.
4. To stimulate parents' awareness of ways to initiate new foods.

Parents and the Young Child's Food Habits

Young children master many skills during their first six years, and learning to eat a variety of foods is one of the most important ones. Children should be provided the opportunity to learn to eat and enjoy a variety of nutritious foods. It is important to remember that children are easily impressed by adult actions and reactions. Parents are major models in helping children formulate ideas and attitudes about foods which are important for adequate growth and development of their young bodies. What parents know about food, their food preferences, likes and dislikes, and the mealtime atmosphere all help to form the child's lifetime food habits and attitudes. These initial experiences will linger in the memory of the child and will be carried throughout his life. Hopefully, these experiences will also build the child's sense of trust in the world, along with good food habits.

Happy Mealtimes

Mealtimes should be a happy family affair. This is not the time for arguments. Like adults, children enjoy having pleasant company while they eat. The sociability of family meals can be of great value to the development of a child. Children need some type of reasonable schedule of meals. This schedule can be flexible, but should be sufficiently consistent to provide security to the child and to assist him in

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establishing good food habits. A quiet time before meals helps the child calm down before starting the meal. This "calm" during meals helps both parents and child enjoy eating.

Children Need the Basic Nutrients

There are six nutrient groups needed in daily meals. They are proteins, carbohydrates, fats, vitamins, minerals, and water. After food is digested, the nutrients are released and used to (1) provide energy; (2) build, maintain and repair body tissues; and (3) keep the body running smoothly.

Since no one food contains all the nutrients needed for good health, growth, and development, it is important to choose a variety of foods to provide the essential nutrients each day.

To simplify daily meal planning, foods are grouped according to the nutrients they supply. Plan the child's diet to include the recommended number of servings from each group.

Food Groups

1. Meat Group --Provides protein, iron, thiamin (B_1), riboflavin (B_2), and niacin. Two or more child-size servings are recommended daily. Sources of this group are meat, fish, poultry, eggs or cheese, with dry beans, peas, nuts or other legumes or lentils as alternates.

2. Grain Group --provides many of the B vitamins, iron and carbohydrates. This group should be served at each meal. Sources are whole grains or enriched breads or cereals. Macaroni, spaghetti, noodles, and rice can also be included in this group.

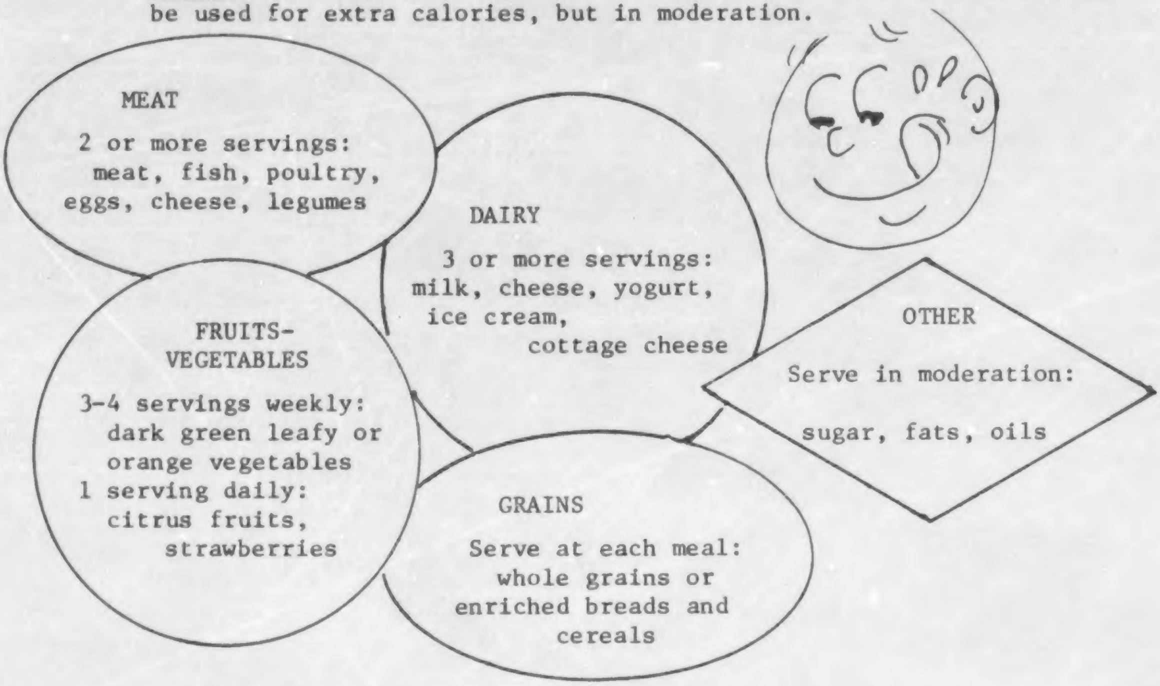
3. Dairy Group --is the primary source of calcium; also provides proteins, vitamins A, D and riboflavin. Servings should be three or more child-size glasses of milk daily (or equivalent in other dairy products such as yogurt, cheese, ice cream, etc.). The following is a helpful milk conversion table for milk equivalents:

   3/4 - 1 cup yogurt = 1 cup milk
   1½ slices (ounces) cheddar-type cheese = 1 cup milk
   1 3/4 cup ice cream = 1 cup milk
   2 cups cottage cheese = 1 cup milk

4. Fruit-Vegetable Group -- is the primary source of vitamins A and C; also provides some iron and minerals. Dark green, leafy or orange vegetables and fruits are needed three to four times weekly for vitamin A. Best sources of vitamin A are carrots, greens, spinach and sweet potato; other good sources include

apricots, tomatoes and winter squash. One good source of vitamin C is recommended daily. Oranges, grapefruit, strawberries, fortified juices are the best sources of vitamin C. Tangerines and tomatoes also provide some vitamin C.

5. Others-- This group includes sugar, fats and oils. These should be used for extra calories, but in moderation.



Serving Size Guideline

The amount of food for the basic groups is recommended in child-size servings. How large is a serving of food for a preschooler? Although the specific amount that is needed will vary from one child to the other, a serving size equal to one small tablespoon of each food for each year of life is a workable guideline. For instance, a three-year old should begin a meal with three tablespoons, while four tablespoons is average for a four-year old.

Snacks

Snacks are needed for many preschool children who are very active. A mid-morning snack is intended to provide the energy needed to avoid the late morning slump. When children become overtired or too hungry, their appetites often seem to lag at mealtime. Snack foods should be nutritious; they should carry their weight in food value and should not interfere with lunch. Some snack foods that are often enjoyed by children include raw vegetables, small pieces of fruit, milk, cheese cubes, and crackers spread with peanut butter.

Eye Appeal

Food served at each meal should have variety in the following:

1. Form --cooked or raw
2. Size and shape --round, sticks, curls, cubes, etc.
3. Color, texture --crisp and soft
4. Flavor --strong or mild; sweet or sour

The preparation of food should be geared toward maintaining and achieving maximum color and beauty. Use crisp, firm foods in combination with soft, creamy ones. Use a combination of mild flavors with strong ones. Try to include foods with contrasting colors. The red, green and orange colors natural to fruits and vegetables add eye appeal. In a hot meal, try to include at least one cold food. In a cold meal, try to include at least one hot food.

Finger Foods

Serve foods in forms young children can manage easily, such as bite size pieces. "Finger foods" (food they can pick up with their fingers) are easy to handle. You should try to serve these often.

Suggested finger foods include:

apple wedges
banana slices
berries
cabbage wedges
carrot curls
celery sticks
cheese cubes
dried fruit
drumsticks
fresh peach wedges
fresh pear wedges
fresh pineapple sticks
grapefruit sections
green pepper strips
meat cubes
melon balls
orange sections
pitted prunes
pitted plums
raisins
radish roses
tangerine sections
tomato wedges
waffle sticks

New Foods

Most children are highly experimental at this age. Bright new colors, different shapes, textures and aromas can be used to introduce new foods to young children. A child who has frequent opportunities to try new foods when he is young will probably continue to accept new foods as he gets older.

Introduce only one new food at a time. At first, offer a very small amount, at the beginning of the meal, along with familiar foods. Allow the youngster plenty of time to look at and examine the new item. He will probably be very cautious and very quizzical. It may be helpful if the parents attempt to explain what the new food tastes like. It is helpful for the child to see the parent eat and enjoy the new food.

If the new item is rejected, do not make a fuss or try to force the child to eat the food. Stay calm and offer the food again a few days later. If the food is rejected several times, try to find out what about it is disliked. A different method of preparation may make a difference. Don't be afraid to experiment!

Most importantly, do not reveal to the child parental likes or dislikes of the food. Try to be objective! It may be necessary to accept that he really cannot enjoy a certain food. Most people have one or two foods they don't like. Making it a battle may create more problems than the dislike of one food.

Variable Appetite

The typical preschool child will have some days when he consumes a large amount of food and other days his food intake will be considerably small in comparison with his average intake. It is not necessary to try to get the child to eat the same amount of food each day. A child's rate of growth, activities and state of health all influence how much is eaten. It is important, however, to make an effort to serve a variety of foods each day in order for the child to be well nourished.

A child occasionally goes on "food jags" when all he wants is the same food item. These changes in appetite should not cause concern. Such food jags are usually short lived and fade as quickly as they appeared.

Nutrition Education Activities

When combined with other learning experiences, nutrition education becomes a fun learning experience for children as well as the involved adults. "Practice makes perfect" is an appropriate saying when it applies to children. As they have the opportunity to practice what is taught, the learning is reinforced. What better way to introduce nutrition than through activities that seem like a fun game.

Many of the activities to follow can be elaborated upon or simplified by parents in order to fit the child's ability.

Let's Start at the Very Beginning!

The following set of ABC's is to be used as a model for parents. Questions following each letter of the alphabet are directed towards parents with some questions appropriate for children. This particular set is designed to initiate and stimulate ideas for parents in order to get them accustomed to thinking of ways to introduce foods, new flavors, new textures, new shapes and sizes.

What is the color?

What is the texture?

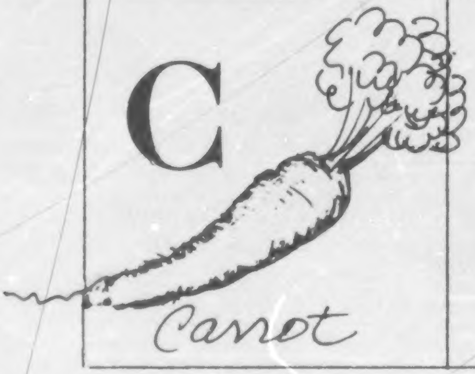
What happens to the color when it is left out for awhile?

This fruit has a very different shape.

It can be turned into a smile.

What is the color?

How does it smell?



How does it grow?

It is a source of which vitamin?

What color is it?

Which vegetable does it come from?

What does it taste like?

What color is it?

What happens when you cook an egg?

Where do eggs come from?

What are different ways you can fix them?

Where does it come from?

Has your child ever seen a whole fish with scales and fins?

Has your child ever been fishing?

This fruit is a good source of which vitamin?

Grapefruits come in two colors. What are they?

Can you describe the taste to your child?

What insect makes this?

Have you ever seen a honeycomb?

Did you know that it was good to chew?

What does honey feel like?

From what is it made?

What food group does it belong to?

How is it made?

How do you make juice?

What kind of juice have you tried?

Wash different vegetables; cut meat into cubes. Take toothpicks and make kabobs.

You can also make fruit kabobs.

Did you know that this sunny, bright fruit can add zip to almost any dish?

Have you ever made lemonade from fresh lemons?

It comes in many different shapes and sizes! Check them out on your next shopping trip.

Do nuts have a hard shell or a soft shell?

What animals eat nuts?

How many different kinds can you name?

What different colors are olives?

Do they have pits?

How long does it take for an olive tree to grow olives?

How does a peanut grow?

What does it look like?

Have you ever made your own peanut butter?

What do you like on biscuits and pancakes?

What color is cornbread?

Did you know that raisins come from grapes?

What color are they?

Why are they good to eat?

What does a strawberry look like?

Is it sweet or sour? Dry or juicy?

How do you make strawberry jam?

Did you know that a tomato is a fruit?

Have you ever tried growing your own?

How many different kinds of utensils are in your kitchen?

What are they used for?

Can your child name some of them?

If you have a variety of food from each food group daily, you do not need to take vitamin tablets!

How does a watermelon grow?

What does it look like on the inside?

What time of the year are watermelons ripe?

'Xtra special touches --herbs, spices and garnishes make everything nice!

What do herbs and spices smell like?

What do they taste like?

Why are they used?

This milk product has a different taste.

Can you describe it?

Do you know why it is thick and creamy?

Try different ways of flavoring it!

Have you tried this delicately-flavored vegetable in salads?

Cut it into slices. What does it look like on the inside? What does it look like on the outside?

Can you make another alphabet?

Additional Activities:

1. Food Game Cut out or make colored pictures of food. Glue these pictures on 5 x 8 inch cards. Let children make up a game using the cards.

2. Animal - Food Pictures Use animal and food pictures to associate the foods with the animal from which they are obtained. (chicken - eggs, cow - milk, etc.)

3. Food That Animals Like Use animals and food pictures to associate foods that certain animals like. (carrots - rabbit, peanuts - elephant, bananas - monkey, etc.)

4. Foods in Various Forms Use flash cards to identify foods in various forms (apples - applesauce - apple juice - apple butter)

5. Sweet Potato Plant Place a sweet potato in water and watch it grow into a beautiful plant. This will illustrate how the plant grows from the stored food in plants.

6. Peanut Butter Show your child how to make peanut butter by grinding roasted peanuts.

7. Making Butter Give your child a small amount of heavy cream in a small container with a lid; let him shake it until it turns into butter.

8. Plant a Garden Plant seeds which germinate quickly. If a child does not like vegetables, this may be a way to spur an interest in eating them.

9. Field Trips Plan trips in order for the child to discover how food is produced, marketed and purchased. These excursions will widen the child's scope, arouse and satisfy his curiosity. The child may take an interest in the items seen on a farm. Observe where eggs come from; observe cows being milked; observe vegetables and fruits growing and explain how they grow. Take a trip to a bakery. Buy fresh dough. Watch it rise and bake it. Cut the loaf into slices for sandwiches. Why does bread rise?

10. New Skills This is an age of new growth, development, and incentives. A preschooler feels his age and wants to step up to new demands and activities. He may want to help set the table or even help with meal or snack preparation. If it is feasible, allow your child to spread his wings in different activities with the supervision necessary.

General Rules to Help Children Enjoy Food

In summary, the following guidelines may be helpful.

1. Serve food attractively.
2. Give small helpings.
3. Don't make a fuss about food; serve it without comment.
4. Do not stress amount of food to be eaten.
5. Try to maintain a calm, unworried attitude toward child's eating.
6. Allow finger foods until the child has developed good coordination with a spoon or fork.
7. Make mealtimes a happy family affair.
8. Serve nutritious midmorning and midafternoon snacks.
9. Use your imagination to arouse the curiosity of the child; open his eyes to the wide scope of food variety by games and educational activities.

Discussion Questions

1. What are the basic nutrients?
2. Which food groups are necessary for a balanced diet?
3. How many servings of each group are recommended each day?
4. What considerations should be taken in preparing foods for a preschooler?
5. What foods are ideal for snacks? Why are snacks important?
6. In addition to the ones suggested in this unit, what activities would help stimulate the interest and curiosity of preschoolers?
7. Recall what you ate in the last twenty-four hours and see how well you did in receiving the recommended number of servings.

PROGRAM FORMAT SUGGESTIONS

1. Show the filmstrip, Feeding Your Young Children, listed in the Resources section.
2. Provide an assortment of magazines, 5 x 8 inch cards, scissors, glue and crayons. Using the model design of ABC's, make a few more sets of flashcards with questions appropriate for children.
3. Make flashcards for matching food games.
4. Make a snack game illustrating good snacks and bad snacks. An appropriate model may be designed from the children's games Chutes and Ladders or Candyland. Someone in the group should be familiar with the set-up of these games.
5. Provide parents with some of the various pamphlets listed in the bibliography.
6. Provide role plays of do's and don'ts for parents. Have them act them out in pantomime as charades with the group guessing the content of the positive or negative suggestions.

RESOURCES

Many materials, including films, food models and pamphlets, are available through the affiliated Dairy Council units. The following materials are usually available free or at nominal costs through the area office of the Dairy Council. If you are not served locally, address orders to: National Dairy Council, 6300 North River Road, Rosemont, Illinois 60618.

Media

Feeding Your Young Child. 35 min. filmstrip, 60 frames, color. Teacher leader guide. Free loan, purchase $3.00.

This filmstrip gives parents of preschool children practical guidelines on building positive attitudes toward food.

Food Models. 146 full-color photographic, life size, cardboard models. Die cut. Sixteen page teacher/leader guide. $5.50 per set (B012A).

A variety of daily meals, snacks, and standard food portion sizes can be depicted with the Food Models. Cultural foods are included. The guide provides activities for using the models in areas of general nutrition, nutrition labeling, weight control, dental health, and the metric system.

Pamphlets

Cooking Is Fun. Sixteen pages. Eight page teacher/leader guide. $.30.

This beginner's story-type cookbook gives recipes a child can follow. Directions stimulate home and school cooperation.

Food Before Six. Eight pages. (B005) $.10.

This illustrated booklet for parents of one-to-six-year-olds is a digest of philosophy with practical suggestions for helping children enjoy eating. It is designed as a companion for use with filmstrip, Feeding Your Young Child.

Growth Record. Six pages. (FYC B003) $.05.

Children can visualize their own growth patterns by completing bar graphs for their changes in height and weight. Foods needed for growth and health are discussed.

Ice Cream for You and Me. Twenty-four pages. Four-page teacher/leader guide. (B269) $.50.

This colorful booklet with an award-winning graphic design portrays ice-cream making in a modern ice-cream plant. Through a series of simple experiments, the child explores the properties of this dairy food.

Meals and Snacks for You. (Four posters, 16" x 21") Four page teacher/leader guide. $1.20 per set.

The posters show children eating nutritious breakfasts, lunches, dinners and snacks. These full-color posters are designed to encourage discussions of wise selection by children or parents. The guide suggests other activities.

Milk . . . Its Nutrient Value. Eight pages (B095) $.30.

Milk composition, forms, and desirability for all ages are reviewed.

Uncle Jim's Dairy Farm. Twenty-four pages. Two-page teacher/leader guide. (B284). $.35.

This booklet provides an opportunity to enrich the child's understanding of daily living on a dairy farm and helps the youngster grasp the importance of food and good health.

Where We Get Our Food. Twenty pages. Four-page teacher/leader guide. (B125). $.60.

The source of our dairy foods, fruits, vegetables, eggs, cereals and meats is explained. Art-work depicts many foods in their natural environment and workers who help bring the food to us.

Additional Readings for Adults

Food for the Family with Young Children. Fourteen pages, illustrated. Revised 1973. (100-02944). $.25. Available from the Superintendent of Documents, Government Printing Office, Washington, D. C. 20402.

This book reviews basic nutrition principles and relates them to different stages of development through which a growing child goes.

Goodman, Mary T. & Pollen, Gerry. Creative Food Experiences for Children. Washington, D.C.: Center of Science in the Public Interest, 1974. (1779 Church St., Washington, D. C. 20036).

This book presents in a step-by-step way, activities related to food and nutrition that should interest both parents and children.

McWilliams, Margaret. Nutrition for the Growing Years. New York: John Wiley & Sons, Inc. 1975.

This book presents general information about nutrition and focuses on understanding the problems of child nutrition.

Selected Sources of Educational Material on Nutrition

Nutrition Foundation, Inc., 489 5th Ave., New York, NY 10017

American Medical Association, 535 N. Dearborn Street, Chicago, Illinois 60610

American Dietetic Association, 430 N. Michigan Avenue, Chicago, Illinois 60611

American Dental Association, 211 E. Chicago Ave., Chicago, Illinois 60611

Superintendent of Documents, U. S. Gov't Printing Office, Washington,
D. C. 20402

Center of Science in the Public Interest, 1779 Church Street, Washington,
D. C. 20036

COOKING WITH CHILDREN

COOKING WITH CHILDREN

Judith E. Leonard

Unit Objectives

1. To develop in parents an awareness of the role cooking can play in learning.
2. To provide information on how cooking can be a learning experience for young children at varying developmental stages.
3. To provide guidelines and suggestions for cooking activities that parents can use to enhance social-emotional, fine-motor, language and cognitive development.

Learning Through Cooking

Cooking is a wonderful learning experience that can be a natural and cooperative endeavor and adventure for children and parents. Unfortunately, it is not often considered by parents as an appropriate activity for children until they are teenagers or older. This is because it is often simply thought of as learning to cook rather than learning through cooking. There will not always be time to include children in cooking, but making time once in a while, when things are not rushed, can provide an enjoyable learning experience for children. If a child asks to help at a time that is not convenient, plan with him another time when he can participate.

All children have to imitate adults and participate in adult activities. They often have to pretend to imitate these activities; however, in cooking, they can do the "real" thing. Cooking and baking can expose preschool children to many multisensory learning experiences in the areas of cognitive, fine-motor, language, and social-emotional development. The multisensory activities include smelling, tasting, seeing, touching and even hearing (crunch!). Foods provide a variety of textures that are hard to match in any other setting. This is also true of taste and smell.

The basic rationale for cooking with young children includes the following:

Cooking is a natural and regular activity of the home and a needed skill.

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Cooking is learning by doing -- the way young children learn best.

Good nutrition can be taught through cooking.

The child experiences the satisfaction of making a product.

No new skills are required of parents in order to cook with their children.

Acquiring Skills in Developmental Areas

One of the reasons cooking is such an excellent learning activity is that it provides an opportunity to enhance skills in almost every developmental area. Awareness of the skills in each area can help parents to capitalize on cooking experiences to develop skills.

1. Language development. Through cooking experiences, children can learn new vocabulary, prereading and reading skills and new concepts. Basic language concepts such as in, on, add, pour, etc., can be learned as well as more complex ones about how food is transformed from one state to the state in which it is eaten. These concepts are often difficult for children to learn with supermarkets full of canned, frozen and prepared foods. If the child helps make ice cream, whipped cream, or homemade bread, he can better understand the processes foods go through before they reach the grocery shelf or dining table.

   Parents can help their children learn by verbalizing things they are doing as they cook, so children can understand what they are observing. In this way children can learn new words and learn why things are done in certain ways. This will make it easier to remember how to do things. It is helpful to talk about things not ordinarily described verbally. For example, "I always pull the plug out of the socket before I take the beaters out of the mixer." Parents know that already, but children don't and have no reason to think that what they see is anything but random actions. Such comments provide the child with language skills together with some understanding of what he is observing.

2. Cognitive development. Cooking is also a good activity in which to learn mathematical relationships. These include the concepts of sequence, time, one-to-one correspondence and size. Stress the order of the steps of a recipe (1st, 2nd, 3rd, etc.). Set a timer and tell the child how much time should go by before the next step. The child can also practice sequencing things in order of size by reassembling measuring cups or spoons. When picture recipes are used, children can learn about the concept of one-to-one correspondence by adding one cup or item for each thing pictured. This is an important concept for later counting and other mathematical concepts.

3. Fine motor development. As a child progresses from the tasks with which he can help when he is two-years old to the tasks he can do at about age five or six, he will acquire many new fine motor skills. Cooking can provide opportunities for cutting, pouring, peeling, kneading, mixing and many more.

4. Social-emotional development. Since children love to participate in activities that are reserved for adults in most situations, cooking can be a very ego building activity. It can also provide a warm and natural environment for a positive parent and child interaction.

   The more completely he can be involved, the greater sense of achievement he will experience. The child feels important if he can select what is to be made sometimes or can repeat his "favorites."

   Permitting the child to do some tasks independently helps to foster a positive self-image. For instance, a child may be able to slice something like a banana with a plastic knife before he can use a regular knife and still have the feeling that he has done it "all by himself." Keeping a step stool nearby will also help him to reach things by himself and to see and participate more completely. Finally, if the child is included in the cleanup as well as the cooking, he will come to view this as part of the total task.

Cooking Ideas

Initially it is best for children to make foods that require little actual cooking and that don't require following a recipe. These may include making fruit salad (washing, cutting, peeling and mixing), making a green salad, breaking string beans, mixing hamburgers, or washing vegetables. Since a young child's attention span is short, maybe five to ten minutes, the parent can initially measure and the child can pour, mix or stir. As the child's attention span and interest grow, he can learn to make pudding, gelatin desserts, toast, lemonade and can help with cakes and cookies.

After the child has mastered some basic skills and can prepare a few things independently, he may be ready to follow a simple picture recipe. Such recipes show the directions in picture format. Beginning recipes should have only three or four steps. If a child is helping to follow any recipe, the sequence of the steps should always be emphasized.

Children should have an opportunity to experiment with utensils at times other than when they are cooking. If there is a spare set of measuring spoons or cups, a child will enjoy becoming familiar with them by playing with them in water or sand.

Safety

It is important that safety be stressed. Safety rules include:

- Cooking only with parent permission and supervision.
- Avoiding recipes with hot grease.
- Staying with the child using a stove.
- Using a long wooden spoon for stirring at the stove.
- Demonstrating how to hold utensils such as knives.
- Using a cutting board and small knives for cutting (plastic ones, when sufficient).

Nutrition

Cooking with children is a natural time to teach about good nutrition. Use healthy recipes. Avoid refined sugars, bleached flour or ingredients with little food value. Healthy eating habits are developed early and most children are eager to learn about foods that are beneficial and about how they help our bodies to stay healthy.

Stories on Cooking to Read to Young Children

In addition to the learning that can take place through cooking, there are many children's books that can teach children about cooking and eating. Children enjoy having a book read to them and then cooking the recipe in it or the same food the story characters made.

Children should be encouraged to participate, but let them develop interest at their own pace. Reading stories about child cooks can stimulate children's interest and confidence. In *Zeralda's Ogre* by Tomi Ungerer (New York: Harper, 1967), the girl is shown happily at work in her kitchen and searching through a cookbook with a cat on her shoulder. Later Zeralda's gourmet cooking saves all the children from the ogre by changing his tastes!

Some other books are so realistic that readers can actually learn to cook the dishes mentioned. One such book is *The Bears on Hemlock Mountain* by Alice Dalglersh (New York: Charles Scribner) in which readers will learn something about cooking and how to tell when something is "done to a turn."

Holidays

Holidays are excellent times for baking and cooking with children. There are several holiday cookbooks that might be useful. An exciting family activity is baking and decorating cookies and breads. Children enjoy this opportunity to participate in the celebration.

Discussion Questions

1. Why not wait until a child is older and therefore more competent to introduce cooking activities?
2. Since the pace of life is often so hectic and filled with demands of job, home and family, when can a parent find time for cooking with children?
3. Is it good to include siblings in cooking activities or is it better to have a different activity with each child?

PROGRAM FORMAT SUGGESTIONS

1. Discussion and Role Play. Basic content material may be duplicated and used as a handout for parents to keep and review. Discussion questions may be used. Using utensils and real materials, parents may role play the parent and child roles in cooking together or actually cook something. The group may then discuss the difficulties and/or constructive suggestions for making cooking a more enjoyable learning experience.

2. Making a Child's Cookbook. Provide some sample cookbooks for children selected from the bibliography. Discuss the features, advantages and disadvantages of each. Ask each parent to bring a favorite sample recipe and put it in the format chosen for the cookbook to be made for the children. This project might extend overtime so that all recipes could be tried out first. Some features parents might want to include are: using picture directions, having a variety of recipes so that some require more skills than others and covering recipes in plastic to preserve them longer.

3. Cook-In. Parents might enjoy having a cook-in to explore best methods and utensils for young children or handicapped children.

RESOURCES

Ferreira, N. *The Mother-Child Cookbook*. Menlo Park, Calif.: Pacific Coast, 1969.

Learning through cooking; includes some group recipes.

Goodwin, M. T. & Pollen, G. *Creative Food Experiences for Children*. Washington, D.C.: Center for Science in the Public Interest, 1977. (1779 Church Street, Washington, D.C. 20036). $4.00.

Resource book on nutrition and cooking.

Harms, Thelma & Veitch, Beverly. *A Child's Cookbook*. Illustrated by G. and T. Wallace. Walnut Creek, Calif., 1976. (Available from A Child's Cookbook, 656 Terra California Drive #3, Walnut Creek, Calif. 94595.) $4.50 + $.40 postage.

This is an excellent collection of picture recipes stressing learning such things as word and number concepts through cooking. All recipes are for healthy foods and they are fun. Included are salads, Billy Goat Gruff Cookies, ice cream, and international dishes among others.

Harms, Thelma. *Maximizing Learning from Cooking Experiences*. Chapel Hill, N.C.: Frank Porter Graham Child Development Center, 1977.

Teacher's manual for use with *A Child's Cookbook*. Good for parents, too.

Johnson, Georgia & Povey, Gail. *Metric Milkshakes and Witches' Cakes: Cooking Centers in Primary Classrooms*. New York: Citation Press, 1976. $4.95.

Although written for teachers, the information on how to prepare materials so that children can learn to work independently is useful at home too.

Kahan, Ellen House. *Cooking Activities for the Retarded Child*. Illustrated by Nancy Deyhle. Nashville, Tenn.: Abingdon Press, 1974.

Good picture recipes for young children or older developmentally delayed children.

McAfee, O. *Cooking and Eating with Children*. Washington, D.C.: Association for Childhood Education International, 1974. (3615 Wisconsin Ave., N.W., Washington, D.C.) $2.75.

Group and individual recipes and rationale for working with children.

Steed, Freida Reed. *A Special Picture Cookbook*. Lawrence, Kansas (P.O. Box 3342), 1974.

Young Cooks Bake-a-Bread Book. Pamphlet. (Available upon request from Fleischmann's Yeast, P.O. Box 509, Madison Square Post Office, New York, N.Y. 10010.)

CREATING THROUGH CARPENTRY

CREATING THROUGH CARPENTRY

Thelma Harms

Unit Objectives

1. To provide information about the value of carpentry in promoting learning and a positive self image.

2. To provide guidelines for selecting carpentry tools and setting up a carpentry area for preschoolers.

3. To provide information on managing carpentry safely.

4. To provide information about what preschoolers can learn from carpentry activities.

5. To suggest and demonstrate appropriate carpentry activities.

Carpentry and Competence

Preschool children are involved observers of all aspects of real work. Carpentry is particularly attractive to young children because the vigorous physical movement, noise and creative possibilities involved in wood work are so close to the ways in which children play. It is easier for a child to identify the work involved in carpentry than in less physical jobs, such as balancing a checkbook.

Carpentry tools are commonly seen in use at home and are associated with the impressive adult role of "fixing" things. Since most parents warn their children that hammers, saws, and other tools can be dangerous, being allowed to work with real tools makes children feel competent and responsible. If young children are given tools of appropriate size and weight, clear guidance for using tools safely, plenty of wood scraps, nails and carpentry add-ons with which to create, they do indeed become competent and responsible.

It is important to encourage girls as well as boys to use carpentry tools. Since cultural stereotypes of the past excluded women from such experiences, mothers may find that they have no carpentry skills themselves and may even exaggerate the danger of carpentry as an activity for preschoolers. The opportunity to try something new with a child gives the parent another chance to develop basic skills and round out his own abilities. A

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set of child-sized carpentry tools, to be used by girls, boys and parents who have not had enough experience themselves, can provide a chance for all to develop a new area of competence.

Selecting Carpentry Tools for Preschoolers

Real tools of the right size and weight are a far more permanent investment than toy tools. A basic carpentry set for children consists of a cross-cut saw, weighing less than twelve ounces with a twelve inches-long blade, a ten to thirteen ounce claw hammer, a bench or study table cut down so the work surface is thigh to hip height on the child, and a C-clamp to hold the wood steady.

Nails, Wood and Add-ons

Nails with heads, called common or box nails, are easier to hit than finishing nails. It is best to have several sizes of nails: short ones to attach add-ons like carpet scraps and bottle caps to one piece of wood; longer nails to attach two or three boards together.

Scrap wood can be collected at lumber mills and furniture manufacturers. Soft wood like pine is preferable to plywood or hardwood. The grain should run the length of the piece so that the wood will not split when nailed. Long, narrow pieces are good for sawing. Pieces about six to eight inches long are best for construction.

Add-ons like rug scraps cut into small pieces, bottle caps, jar lids, wrapped wire, and rubber bands permit children to create imaginative carpentry products with a minimum of nailing. With a few wires, a piece of wood with two or three nails "hammered in" is transformed into a walkie-talkie or radio. Four well placed bottle caps make a car out of a piece of wood. A plastic cutlery tray makes a good storage place for the add-ons you collect.

Safety Rules

The first safety rule is to make sure the child learns that an adult must be present when he uses his carpentry tools. Establish the rule that carpentry is a special activity which is done with supervision on a special work table.

If several children are working at the same table, make sure there is enough space between them to prevent being hit accidentally by the hammer. Show the child how to attach the wood to be nailed or sawed firmly to the table with a C-clamp or vise. By putting the screw part of the C-clamp upward, the clamp is easier to manage.

The other hand, the one not holding the saw or hammer, should be placed as far away from the tool as possible.

Remind the child to keep looking at the nail he is trying to hit. A young child's attention easily wanders and this is when accidents happen.

After the child has finished a carpentry creation, check it over with him and hammer down any nail points that might be sticking out. Since carpentry creations often become favorite toys, it is wise to check them periodically to make sure that the jar lids and bottle caps have not become cutting sharp or rusty and that nails have not poked through and become scratchy.

Be sure that carpentry tools are put back in the box and put away after finishing a carpentry session.

Getting Started

For very young children, or for children whose coordination is poor, hammering nails into styrofoam pieces makes a good beginning activity. Cellutex or fiberboard pieces are also easy to nail into. A thick, heavy piece of soft wood makes a more challenging nail pounding surface. Styrofoam can also be sawed with a coping saw.

Children need to have the nail started until they develop considerable strength and accuracy. The adult should start the nail, but should not hold the nail for the child to start. If the child's stroke with the hammer is weak, he will make very little progress. The adult can take turns hammering, making sure the child strikes the last three or four blows so the nail remains his accomplishment.

For sawing, the wood should be held securely in a C-clamp or vise. Show the child how to position his body, with the "other hand" far from the saw. The saw should be at a 45° angle to the wood. To start a cut, draw the saw blade up a few times with light pressure until the saw teeth make a cut. Sawing should not take much pressure. Have the child chant "Slow and Easy" to establish a regular rhythm. Remember, the sawing surface height should be fairly low, knee-to-hip height on the child.

It is best not to suggest that the carpentry construction be painted. Painting covers all the fine differences in texture, grain and color of the wood pieces. Rather than painting wood, have your child oil the wood with vegetable oil to bring out the grain. Helping young children see small patterns and subtle differences may help develop observational skills useful in learning to read.

What Can Be Learned From Carpentry ?

- Names and functions of tools.
- Categorizing: different tools that have the same function, for example a coping saw and a cross-cut saw.
- Eye hand coordination: hitting the nail you are looking at.
- Comparisons: length and width of wood pieces, nail sizes, smooth-rough (sanding wood); measuring and marking (cutting two pieces of wood the same size).
- Independence: safety rules, waiting turns, cleaning up, and putting things away.

- Persistence: staying with the task until the wood is sawed or the nails are hammered into the wood.

- Pride of accomplishment.

- Creating an imaginative object to use in play.

Remember the child will learn most if he is given a chance to work and make decisions as independently as possible. Talking with the child about the carpentry creation will introduce new words and concepts. Urge the child to show his work to others and tell them how he made it, what he uses it for, what other things he plans to make. Children learn language and develop concepts from reviewing what they have done and by planning for the next project.

Suggestions for Carpentry Activities

1. Most of the work time should be spent by the child on creations of his own imagination. As he works, the basic skills of nailing, sawing, and sanding will develop with experience. Your job is to provide the wood and add-ons, keep the tools and work area in good repair, and talk to the child about his work.

2. Gather scraps of different kinds of wood: hard and soft, plywood and solid, dark and light, rough and smooth. Look at the wood, touch and smell it. Discuss the differences. Try to hammer nails into the different types of wood -- which nails easily? Which doesn't? Notice the grain, knots, knot holes, etc. Look at the wooden furniture in your house and wooden doors or floors to see the grain, color, and smoothness. Talk about it.

3. Visit a hardware store and look at the various sizes of nails. Talk about what the different nails might be used for; roofing nails have big flat heads to keep the shingles from blowing off; finishing nails don't show because of their tiny heads. Look at big spikes and small tacks; compare the size and weight of various nails.

4. Visit a lumber yard to see different sizes, textures, and colors of wood. For what will the wood be used? Visit the construction site of a house in your neighborhood to watch the building develop. Where will the doors and windows be? Where will the walls be? Help the child recognize the clues and go back to see whether his guess was right.

5. Make a sanding block by having the child select a small piece of wood that fits his hand. Measure and cut a strip of sandpaper to fit completely around the wood and overlap on top. Holding the sandpaper tightly, have child nail down the top edge. The sandpaper block can then be used to finish carpentry creations. If possible, give the child a choice of three grades of sandpaper and discuss the meaning of rough, rougher, roughest.

6. When the child's basic skills are well established you might want to add a bit and brace for drilling, a pencil and ruler for drawing saw-line guides, and some screws and a screwdriver for added challenge.

7. Building a "clubhouse" is an exciting family project for the child and his friends. Adult planning, cooperative work, and supervision are needed, but the experience is well worth the effort. Make sure the children are allowed to participate actively and use their carpentry skills to advantage.

Summary

Carpentry is an activity which is attractive to children and offers the possibility to develop many new skills. With proper supervision, it is a safe activity that helps children develop feelings of responsibility and competence. Appropriate carpentry activities can be designed for children as young as two years of age and children who have various handicapping conditions. The important thing to remember is that a child should be allowed to do as much by himself as possible. An equally important part of the learning experience for the child is the chance to talk to his parent about what has been created with carpentry and to plan together for other projects.

Discussion Questions

1. How can young children be involved in real carpentry projects at home or at school?

2. Children of different ages and abilities need different carpentry activities. What are some activities suitable for two-year olds? Three's? Four's?

3. If your child has a physical handicap, can you suggest modifications of carpentry activities for him?

4. What local sources have you found for scrap wood and inexpensive tools?

5. How can we make sure that girls continue to develop carpentry skills in spite of the cultural stereotypes?

6. What supports are helpful to parents who supervise carpentry activities in a preschool?

PROGRAM FORMAT SUGGESTIONS

1. Carpentry experience followed by discussion. Set up adult sized tables exactly as a child's carpentry area would be set up, provide child-sized tools, scraps of soft wood, nails of different sizes, C-clamps, a vise, and add-ons, such as rubber bands and bottle caps. Invite parents to use the tools to hammer, saw, drill, and make things. After about twenty minutes of work time, gather the group for a discussion starting with the parents' reactions and concerns. Present information about what children can learn from carpentry and how adults can enhance the experience for children.

2. Filmstrip with carpentry demonstration. Introduce carpentry by showing a filmstrip or other media presentation. Follow with a short discussion to allow parents to voice their concerns, share their experiences, and ask questions. Then conduct a carpentry demonstration with child-sized carpentry tools. Provide information about correct size of tools, types of nails, selecting wood, and managing the activity safely. Have parents who know how to use tools demonstrate the best way to position the body for sawing, how to drill a clean hole, how to start a nail, use a C-clamp, etc. Have examples of children's carpentry products to show parents so that they can learn to appreciate children's work and have realistic expectations.

3. Toymaking and woodcraft workshop. Select patterns for simple wood craft projects and toys that parents can make for their children. (See bibliography for resource books.) Have the materials ready and ask the parents to bring adult-sized tools with which to work. The purpose of this workshop is to provide parents experience in working with tools, so that they can feel more confident when they help their children with carpentry. Have the more experienced parents help and advise the less experienced ones. End with a discussion about how to conduct carpentry as a learning activity for children.

4. Carpentry area as part of larger curriculum workshop. A carpentry area can be set up as part of a parent workshop providing a wide range of classroom activities. In this case it is best to set up activities in the areas where they are usually conducted for the children. Parents should be encouraged to try various activities and ask questions about their concerns. More experienced parents could serve as resource people in the various areas to explain how the activity is conducted at school. Suggestions for home application can be shared at the end of the meeting in a short discussion.

RESOURCES

Media

Woodworking. Early Childhood Curriculum No. 802. Filmstrip, cassette and thirteen-page guide. Available from Campus Films, Overhill Road, Scarsdale, N.Y. 10583. Purchase $30.00. Rental $15.00 (for any three in series).

This filmstrip is one of a series of eight. It focuses on development of skills and concepts as a child works with wood and tools. Mastery of motor skills, development of eye-hand coordination, and concepts of measurement, patterning and matching are presented.

Readings for Adults

Campbell, R. and Mager, N. H. How to Work with Tools and Wood. New York: Pocket Books, 1974.

A paperback with ample illustrations giving information about working with wood, starting with basic hand tools and working up to the use of power tools. This book is for adults who want to learn about carpentry. Many of the illustrations can be used in discussions with children.

Harms, Thelma (with Marilyn Peterson). Carpentry Guide Cards. Chapel Hill, N.C.: Frank Porter Graham Child Development Center, forthcoming. University of North Carolina.

This series of twelve picture-word guide cards (8½" x 11") is for use with children in preschool and the primary grades. It includes helpful suggestions for developing the basic skills of carpentry plus easy carpentry projects. Instructions for the supervising adult are given on the back of the cards and include activities to extend learning from the carpentry experience. Children exercise their reading skills by following the picture-word recipe format.

Schuler, Stanley. The Illustrated Encyclopedia of Carpentry and Woodworking Tools, Terms and Materials. New York: Pequot Press/Random House, 1973.

A paperback encyclopedia with line drawings to illustrate the various carpentry terms. The entries are fairly complete and organized alphabetically. Information on how to use the tools and how to work with wood is not included.

Readings for Children

Adkins, Jan. *Toolchest*. New York: Walker & Co., 1973.

Large illustrations with excellent detail about how to use basic tools. Illustrations actually present processes in drawings. Reading level is junior high or above, however, the illustrations can be used with children of all ages. Includes background information such as uses of different types of wood and how wood is cut from trees.

Brock, Ray. *Now You Need a Toolbox*. New York: Dell Publications, 1974.

Second of four paperback books on carpentry. The series of four culminates in instructions for building a soapbox derby racer. These books are bound so that they lie flat on a surface and are in modified comic book format.

Kay, Helen. *Apron On, Apron Off*. Englewood Cliffs, N.J.: Scholastic Book Services, 1972.

A paperback fiction book about carpentry. Reading level is kindergarten through third grade.

Kelly, Karin. *Carpentry*. New York: Lerner Publications, 1974.

Illustrations of both girls and boys at work with hand tools. Good for young children because basic skills, such as pulling a nail, are illustrated. Reading level is first through fourth grades.

Lasson, Robert. *If I Had a Hammer: Woodworking with Seven Basic Tools*. New York: E. P. Dutton, 1974.

Illustrated with clear photographs introducing basic tools. Gives step-by-step photographic guides for simple projects such as a pet bed, book rack, hanging planter and pot holder hanger. Includes a foreword addressed to parents.

Lewis, Roger. *Woodworking: A Son and Father Activity Book*. New York: Alfred A. Knopf, 1952.

A good book for beginners, full of well-illustrated, basic information on how to make ten fairly easy projects. Don't let the title be misleading--it can be used by mothers and sons or daughters, too. Only the title and front cover are sexist.

Liberty, Gene. *The First Book of Tools: The Story of Twelve of the Tools of Man*.

Traces man's tool making history from stone age implements to the present. Some illustrations but main use is as a reader for third through sixth grades or as a book to read to younger children.

Meyer, Carolyn. *Woodworking and Finishing for Beginners*. New York: William Morrow and Co., 1973.

Projects designed for girls and boys to use simple hand tools, inexpensive wood. Gives practice in gluing, nailing and attaching with screws to make simple objects. A section of finishing with oil, stain and paint is included.

Pike, Norman. *The Joy of Woodworking: A Young People's Guide*. New York: Pantheon Books, Inc., 1969.

Large, well illustrated book on fourth through sixth grade reading level. Includes facts about wood, basic woodworking processes and common hand tools.

Rockwell, Anne and Rockwell, Harlow. *The Toolbox*. New York: The Macmillan Co., 1971.

Large, colorful, realistic illustrations with few words in large print on each page. Attractive as an interesting, easy reader for kindergarten-first grade level, or as a book to read to preschoolers.

Acknowledgment

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TEACHING CHILDREN AT HOME

TEACHING CHILDREN AT HOME

Patricia P. Olmsted
Barbara Holland Chapman

Unit Objectives

1. To help parents realize that they are the child's most important teachers.

2. To provide suggested teaching behaviors which parents may use when working with their children in a variety of situations.

3. To provide suggested home activities that illustrate how these teaching behaviors may be used.

Parents as Teachers

Parents are the child's most important teachers and much of what a child accomplishes in school is determined by what has gone on in the home. Parents and children do thousands of activities together in a variety of areas, e.g., cooking, gardening, etc. There are many books and programs in which suggestions for these specific activities can be found.

What is harder to find are suggestions concerning how to do these various activities. Are there some ways of working with children which are better than other ways? Do some parental teaching behaviors result in greater child growth than others? The answer is yes, there are some teaching behaviors which are better than others--better in that the child's cognitive growth is enhanced by the use of these behaviors.

Desirable Teaching Behaviors

The research literature has been searched and a list of ten specific teaching behaviors has been compiled. These have been shown to be related to cognitive growth in children. This list is known as the Desirable Teaching Behaviors (DTBs).

1. Before starting an activity, explain what you are going to do.
2. Before starting an activity, give the learner time to familiarize himself with the materials.

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3. Ask questions which have more than one correct answer.
4. Ask questions which require multiple-word answers.
5. Encourage the learner to enlarge upon his answer.
6. Get the learner to ask questions.
7. Give the learner time to think about the problem; don't be too quick to help.
8. Get the learner to make judgments on the basis of evidence rather than by guessing.
9. Praise the learner when he does well or takes small steps in the right direction.
10. Let the learner know when his answer or work is wrong, but do so in a positive or neutral manner.

The ten DTBs will now be described briefly. Several examples will be given of how each might be used in a home setting.

1. Before starting an activity, explain what you are going to do. When explaining to a child what is about to happen, one "sets the scene" for the activity. This lets the child know what the adult is going to do. This gives the child a chance to organize his thoughts before starting on a task.

Examples of overviews which can be used include, "It's time for bed now," or "It's almost lunch time so let's start getting ready." Statements such as these provide the child with an idea of what is coming and what will be expected of him.

There are many opportunities to use explanations or overviews. "Let's make some cookies together " or "How about looking at this new catalog with me for a few minutes?" are just two examples. Such explanations can be brief, but they serve to orient the child to the coming activity.

2. Before starting an activity, give the learner time to familiarize himself with the materials. In putting a jigsaw puzzle together, one usually looks through all the pieces first. Edge pieces or sky pieces are sorted out before beginning to fit them together. When a new recipe is tried, one reads it through and gathers together the ingredients before beginning to cook. Children can benefit from the familiarization process and adults can take steps to insure that children take the time needed to acquaint themselves with the materials they will be using.

A parent might ask a child the following kinds of questions before playing a game or reading a book. "Why don't we turn all of these cards the same way before we begin playing?" or "Before we read this book, why don't you look at the pictures and see if you can tell what the story will be about." Different activities require different amounts of time for a child to familiarize himself with the materials. Activities using common items will call for less time than activities using new or unusual materials.

Adults are usually ready to begin an activity sooner than children. It is important that parents not forget this fact. Parents must train themselves to be patient and allow (and even encourage) the children to become acquainted with the materials.

3. Ask questions which have more than one correct answer. Some questions have only one correct answer, while others have several. Questions of the second type encourage children to view a problem from several perspectives and arrive at a number of different but equally good answers. Such questions can also lessen a child's fear of being wrong and can help him concentrate on the activity itself.

Such parent/child activities as reading a magazine together provide many opportunities for questions of this type. For example, the parent might ask: "Can you find a picture with blue in it?" or "Can you find any of the letters in your name on this page?" Other questions of this type include: "If you had a nickel, how would you spend it?" "Will you tell me some things that make you feel happy?" Questions of this type are beneficial because they encourage children to think of several alternative answers to a problem, and they can help a child develop problem-solving skills.

4. Ask questions which require multiple-word answers. Asking questions is an important part of teaching and, as previously mentioned, one question may not be as good as another. Just as it helps to ask questions with more than one answer, it also helps to ask questions that require more than one-word answers. An example may help here. If one asks a child "How was school today?" one is likely to get the typical reply, "OK." But if the question is rephrased to ask "Tell me about the best thing that happened to you today?" the parent encourages a more thoughtful and complete answer. It is important that teachers and parents understand that the answers a child gives are in part a function of the questions he is asked. To put it another way, the questions that are asked of a child can affect how he deals with a problem and how he learns to think.

Other examples of questions of this type include: "What do you think will happen next in this story?" and "Why do you think the boy in this TV show is sad?" Many of the questions which fit under DTB #3 are also the kinds of questions which are appropriate for this DTB. There is some overlap between the two DTBs. In both cases, questions are designed to encourage the child to think and to talk about his thinking.

5. Encourage the learner to enlarge upon his answer. This DTB helps children to extend or develop their thinking and is often used as a follow-up to the types of questions suggested in DTB #3 and #4. These questions, like others discussed, give a child practice in thinking deeply about an issue and then putting his thought into words.

Examples include such questions as: "What else can you tell me about what happened?" "Tell me more about that." and "What happened then?" It is important that the questioner listen to the answers the child gives. Listening indicates interest in what the child is saying. By showing interest in what is being said the parent encourages the child to say more. It also gives him practice in clarifying and expressing thoughts.

6. Get the learner to ask questions. Sometimes it appears as though children want to know everything. They never seem to stop asking questions like "Why?" or "What is that?" However, as children grow older, many of them stop asking questions.

Asking questions is a vital part of the learning process. It provides information and encourages inquisitive thinking. This kind of behavior can be developed in children by encouraging them to ask about things they do not understand and by reacting positively when they do ask questions. Reacting positively means listening to a child when questions are asked.

This DTB can be practiced in games such as "I spy" or "I see something in this room which is...." Also, children's card games can be good settings for this behavior. Having children figure out what is in a mysterious looking package by asking questions is another situation for this behavior. Finally, showing a child an unusual object such as an apple peeler or an abacus and having the child learn about the object by asking questions is a way to practice this behavior.

7. Give the learner time to think about the problem; don't be too quick to help. When a parent asks a child a question or gives him a problem to work on, it is important to allow the child enough time to think about the answer or solution. All too frequently adults ask a question, wait briefly for an answer, and then answer the question. What do children learn from such situations? One of two things: either that there's no sense trying to figure out the answer because there will not be enough time, or--if they just wait--the parent will answer his own question. In either case, little learning takes place.

Children need to work through problems by themselves. They need to find out that they can do things for themselves and that they can work independently. Parents and teachers are too often guilty of not allowing (or encouraging) children to work on problems by themselves. A difficult task confronting a parent is determining when a child will benefit from adult assistance and when he will benefit from being left alone. When help is provided, it is best to offer a child suggestions or directions rather than solutions. No child is likely to learn how to solve problems for which adults provide answers.

After insight, a parent's most valuable attribute is patience. Remember the importance of giving the child sufficient time to come up with answers on his own.

8. Get the learner to make judgments on the basis of evidence rather than by guessing. Asking children to back up their answers with evidence does two important things. First, it gives the child practice in using

evidence or criteria to develop answers, and second, it shows him that evidence is important. Questions which are often used for this DTB are: "Why do you say that?" "How do you know that you are right?" or "What if I said the answer was ________? How could you show me that I was wrong?"

Number activities such as ordering lend themselves well to this DTB. For example, a parent can ask a child to line up cans in a row according to height (i.e., shortest at one end and tallest at the other). The child can then check the ordering by using a piece of string to measure or by comparing various pairs of cans. At bath time children can explore the topic of sinking and floating by predicting which objects will sink or float and then checking out their predictions. A final example of this DTB uses shopping for a gift for a brother or sister as the setting. The parent and child can discuss: "Why do you want to buy this toy truck for your brother, Harry?" "Do you think he would rather have a set of paints?"

Skill in using evidence or criteria in making judgments is an important element of intelligence, and parents can provide situations for children to improve their skills in this area.

9. Praise the learner when he does well or takes steps in the right direction. Most people generally work harder when they are shown that their work is appreciated. Parents can help a child to work harder on an activity, to enjoy working as an activity, and to work well on an activity if attention is paid to what he is doing and praise is given when he does a good job. One of the most important results of praising the child is the positive self image it helps to build in the child.

Words aren't the only form of praise that can be used. Sometimes a pat on the back or a smile will indicate a good job. It isn't necessary to wait until a job is completed before praising the child. Sometimes praise during the task encourages the child to complete the job. This should not be done, however, if it interrupts a child's train of thought.

Praise is a potent medicine and can be misused. Praise serves as corrective feedback information. Consequently, it is important not to praise the child when he has done something incorrectly. At that time, parents can let the child know that his efforts are appreciated in attacking the problem, but also the errors should be discussed (see DTB #10 for suggestions). Overall, it is important to remember that paying more attention to the right things the child does than to the wrong things will give the child a better feeling about himself and his competence. It is often helpful for parents to try to pair needed corrections with some positive expressions regarding the child's efforts or accomplishments.

10. Let the learner know when his answer or work is wrong, but do so in a positive or neutral way. Everyone makes mistakes and most people learn from their mistakes. Errors can provide the feedback needed in order to improve performance. The same is true for children. Falling down is part of learning to walk. In order to learn from his errors, however, the child has to know them for what they are. Some errors are obvious: when a child falls down he knows immediately that something went wrong. Other errors are

not so obvious. Here children need some help in spotting mistakes. No one likes to be told that his answer is wrong, but without that knowledge no improvement can be made.

There are three major aspects to this DTB. (1) It is important to let the child know his work or answer is incorrect and to provide corrective feedback. (2) It is essential that the corrective comments be directed to the child's work or answer and not disparagingly toward the child as a person. (3) The feedback should be given in a neutral or positive way.

As with DTB #9, this DTB is a general one which can be used by parents in many situations. Examples of this DTB include: "Let's think about it a little more. Maybe there is another answer that is better." "Are you sure? Look at it very carefully." and "Did you forget Uncle Joe was coming to dinner tonight? We'll need an extra place set for him at the table."

Finally, this list of desirable teaching behaviors does not include all the behaviors in the repertoire of a good parent. Several others could be added; however, this set of teaching behaviors has been shown through research to be related to growth in children. The authors' experiences with the DTBs support the findings reported above and indicate that these are indeed desirable teaching behaviors.

Discussion Questions

1. Why is the parent considered the child's most important teacher?

2. Which of the desirable teaching behaviors are you already using with your child?

3. Think of an activity you and your child do together (e.g., grocery shopping), and describe how you would include two or three of the desirable teaching behaviors in this activity.

4. Which of the desirable teaching behaviors do you feel are the most important? Which ones do you feel are more appropriate for a younger child? For an older child? Can you think of how a particular teaching behavior can be used with children of different ages?

PROGRAM FORMAT SUGGESTIONS

1. List of desirable teaching behaviors for informal discussion. The list of ten desirable teaching behaviors (DTBs) may be duplicated and given to each parent to keep and review. Each of the DTBs may be discussed and specific examples of their use given.

2. Activities. The activities below may be used so that parents will (1) see the DTBs demonstrated and (2) have in mind specific instances during which the DTBs may be used.

   Popping popcorn. Explain to the parents that they are going to pop popcorn together (DTB #1). Show the parents the necessary materials such as the popcorn, oil, salt, popcorn popper, and bags for individual servings (DTB #2). Ask the parents to describe the steps through which they must proceed to pop the popcorn (DTBs #3 & 4). Ask the parents to be very specific as though they were describing the steps to a young child (DTB #5). Encourage the parents to ask questions about the process, particularly those questions a child might ask (DTB #6). Ask the parents to think about and verbalize to the group specific suggestions for accomplishing this task with a young child (DTBs #3, 4, 5, 7). Tell the parents they must decide how the popcorn is to be fairly shared among the group and have them verbalize their suggestions (DTB #8). Praise the parents for their participation and suggestions (DTB #9). Discuss with the parents how they might make corrections in a positive or neutral manner if a child errs during the process of popping and dividing the popcorn (DTB #10). Point out to the parents the specific instances in which each of the ten DTBs were used with them during this entire process, and encourage them to expand upon ways in which the DTBs might have been used.

   Setting the table. Discuss with parents the many natural settings in the home within which the DTBs might be used. Have parents set the table to serve refreshments for the meeting. Use all of the DTBs in the same way as described in the popping popcorn activity.

   Listing tasks or activities. When parents are familiar with the ten DTBs, have them make a list of some of the many tasks or activities in and about the home during which each of the DTBs might be used (for example, grocery shopping, working in the yard, playing ball, reading a book). Have the parents note which DTBs might be particularly appropriate to use with each of the tasks or activities.

3. Role plays and problem solving. Parents may role play activities that would take place in and about the home while trying to use each

of the ten DTBs. The group leader might assume the role of parent in an activity such as grocery shopping. Before the role playing begins, the group leader might ask the parents to note (1) the instances in which DTBs were used and (2) the instances in which DTBs could have been used and were not. These should be discussed following the role-playing situation. Parents and the group leader might suggest other activities common to everyday parent/child interactions which could then be acted out by parents attempting to use as many different DTBs as possible and as frequently as possible . The same process of noting instances in which the DTBs were used and suggesting instances in which they might have been used could continue.

RESOURCES

Readings for Adults

________. *Apples Are for Teachers*. Chattanooga, Tenn.: Educational Planning and Product Development Co., 1977. (Available from Educational Planning and Product Development Co., 7416 Twin Brook Circle, Chattanooga, Tenn. 37421.) Cost $1.50/single copy; quantities at reduced cost.

A delightful booklet written expressly for parents. The booklet explains each of the desirable teaching behaviors discussed in this unit, gives reasons why each is important and provides several examples of each.

Defranco, Ellen B. & Pickerts, Evelyn M. *Dear Parents: Help Your Child To Read*. New York: American Book Company, 1972.

Although the title indicates a specific area to be covered, reading is interpreted as a general skill. The prereading activities included cover such topics as shapes, position words, story telling, and use of picture clues. Throughout the book teaching behaviors very similar to the ones covered in this unit are suggested.

Gordon, I. J.; Guinagh, B. & Jester, R. E. *Child Learning Through Child Play*. New York: St. Martin's Press, 1972.

This book suggests many activities and learning games for two and three-year-old children. The emphasis is on how the parent and child should do the activities. Several pages of general notes to parents are also included.

Marzollo, J. & Lloyd, J. *Learning Through Play*. New York: Harper & Row, Inc., 1972.

Over one hundred different play activities are presented in this book. Most of the activities contain specific teaching suggestions either in the general directions or in "hints" added at the end of an activity. The drawings and the various kinds of printing make the book attractive to both adults and children.

Olmsted, P. P.; Webb, R. B. & Ware, W. B. "Teaching Children at Home and at School." *Theory Into Practice* 16 (1977): 7-11.

In this article suggestions for using the desirable teaching behaviors in both the classroom and home are given. The rationale for the behaviors and research evidence of their usefulness is also presented.

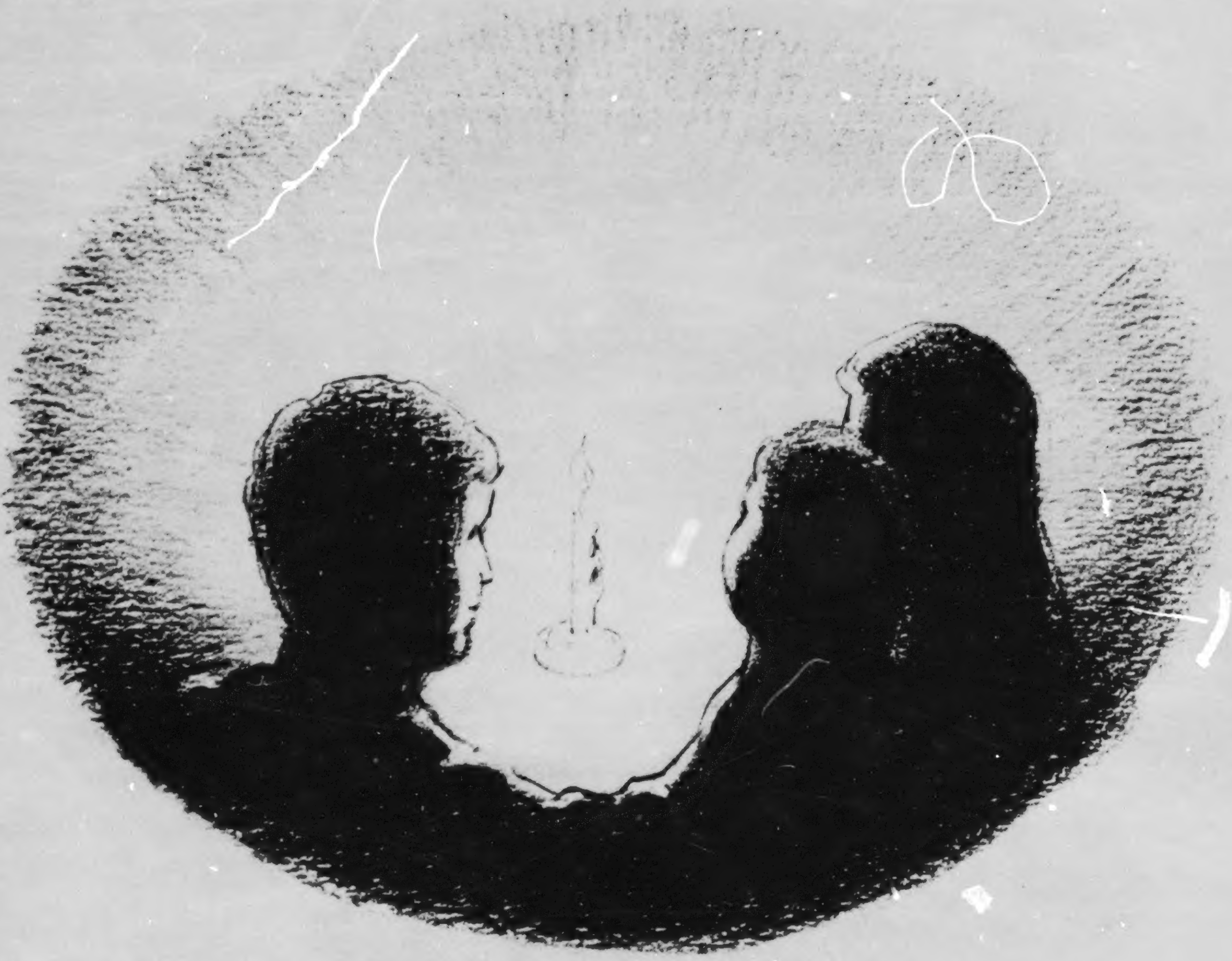
Stott, D. H. The Parent As Teacher: *A Guide for Parents of Children With Learning Difficulties*. Belmont, Calif.: Lear Siegler, Inc./Fearon Publisher, 1972.

The Author presents many different teaching behaviors which can be used with the learning-disabled child. A brief discussion of the various types of learning disabilities is given, and then specific teaching strategies which can be used with each type are presented.

Reading for Children

Coley, E. D. I Can Do It. Raleigh, N.C.: Project Enlightenment, 1973.
(Available from Project Enlightenment, 601 Devereaux Street,
Raleigh, N.C. 27605.) Cost $2.00.

This book contains many activities which are perfect settings in which parents can practice the desirable teaching behaviors. The illustrations, positive tone and the notes to parents add to its attractiveness.



PARENTS AND THE RELIGIOUS EDUCATION OF YOUNG CHILDREN

PARENTS AND THE RELIGIOUS EDUCATION OF YOUNG CHILDREN

Louise Royston Baker

Unit Objectives

1. To help parents perceive religious education as a natural part of everyday life -- more an approach than a set of beliefs and practices.
2. To stimulate awareness of the ways in which effective parenting skills are also the "stuff" of which early religious education consists.
3. To examine some of the developmental characteristics of young children which have particular bearing on religious development.
4. To suggest some everyday activities and interactions which may facilitate spiritual development.

Parents as Spiritual Guides

There is probably no other area in which parents feel as hesitant and insecure as in the role of spiritual guides. If questioned, most would respond that indeed they do desire for their children all the richness of total personal development which includes a spiritual dimension. At the same time, few feel competent to act as facilitators.

The source of this insecurity may be a misunderstanding of just what religious education is for young children. Asked for a definition, most parents would probably have difficulty, then might use words like "beliefs, understanding, scriptures." These are certainly elements of religious experience at some point in life; but for a young child, religious education is not a matter of words. It is concerned with thoughts and feelings, with attitudes and actions.

Most parents do not have to be convinced these days of the vital influence of early childhood experiences on the whole of life. "Just as the twig is bent, the tree's inclined" is also true in children's religious and spiritual development. Religious education begins on the day of birth.

On day one, every child begins a life-long struggle with the first great religious questions of life: "What kind of world is this?" "How do I fit into it?" Those questions are soon followed by some of the other great religious questions common to all people of every time and place: "Who am I?"

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"Why am I here?" "How do I cope with pain, loss, disappointment, loneliness, sorrow, fear, misunderstanding, despair?" "What brings me joy and fulfillment?" "Who and what can I depend on?" "How do I relate to other people?" "How can I give and receive love?" "What does it all mean?" All the creeds, prayers and sacred writings of the world religions are attempts to help human beings find personally satisfying answers to these questions.

Obviously, the ways parents themselves have wrestled with these questions, the means through which they have found faith or failed to find it, will determine to a great extent both what they desire *for* and are able to give *to* their children's spiritual development. Parenthood forces critical examination of many of life's deepest-held values; that is particularly true in the realm of religious beliefs. The most effective guidance in spiritual growth will, of course, come from those parents whose own faith has grown and developed, been tested, and found sustaining. Others may help parents know how to articulate their faith appropriately according to the needs of various ages and stages. They may also provide supplementary influence; but in the final analysis, what children sense spiritually during the early years of their lives comes from their parents.

Experience as Religious Education

What *is* religious education for young children? Is it Bible stories and memory verses; is it prayers and praise songs? Some of these may come as a *result* of religious education, but they are not necessarily the same as religious education. *Young children's sense of religion develops as they experience life in terms of love, trust, grace, forgiveness, reconciliation, obedience, joy, community, growth, accomplishment, awe and wonder*. For example, the preschooler who lives in a home characterized by warmth and caring and real acceptance is building a foundation for future understanding of the concept of God the Father who loves and cares. Without the experience, the concept will be difficult if not impossible to learn. The child who knows firsthand what it is to be forgiven has already begun work on understanding this basic theological concept. *It is through living out religious truths that young children make them their own*.

Developmental Characteristics

There are certain developmental characteristics of young children that influence the ways in which they are able to grow spiritually. Children are not miniature adults, and it is important for parents to accept the fact that young children simply are not capable of religious experience *in the sense that most adults understand it*. Adults may separate life into the sacred and the secular; children do no such categorizing. All education can be religious education for a young child who can as readily sense God's goodness in the joy of accomplishment at working a puzzle as adults sense that same goodness during the most meaningful moments of worship.

1. *Perhaps the most significant characteristic which bears on the religious thinking of young children is their literal-mindedness*. They think in concrete terms. In fact, most children do not

develop the ability to think abstractly until around ten or eleven. Unfortunately, most formal "religious" expression depends heavily upon symbolism, object lessons, and analogies. These are usually beyond the understanding of young children at best and actually misleading at worst. One example is the word "gifts," often used with young children in speaking of the created world. To them, the word means gaily wrapped presents -- not flowers, bees or animals. The Bible uses the figure of Jesus as the Good Shepherd to symbolize His caring for those who follow Him. Adults understand the analogy; but any understanding possible for young children is most likely limited to learning that Jesus took care of sheep -- information that will later have to be "unlearned."

2. Preschoolers live in the here-and-now. Parents and teachers alike would do well to remind themselves, for instance, of just how few times these youngsters have seen the seasons change. Spring's triumph over winter's grayness is miracle enough for them! It is pointless to burden young children with long-ago times that are almost beyond an adult's ability to imagine. There is too much right here, right now, that can help them sense the wonder of creation, the beauty of love, and the care of the Creator.

3. Young children are still working on separating fantasy from fact, understanding ownership (what is yours, mine, theirs, ours), and and developing a sense of right and wrong. Effective religious education helps with this continuing work by being realistic about what is possible at various times and by avoiding the fostering of guilt. Young children are more likely to grow spiritually as they are helped to feel God is friend and helper in these tasks rather than judge.

4. Children are imitators. Study after study indicates that the single greatest barrier to children developing a set of strong moral guidelines is the discrepancy between what they are told and what they observe. Parents truly concerned with moral development will work hard at practicing what they preach.

5. Young children are not yet skillful at articulating thoughts and feelings -- but they are there. Parents need to sensitize themselves to "hearing" the feelings behind actions or questions. For instance, the child who keeps asking "Why does God take away the sun?" may want reassurance about his fear of the dark rather than a factual explanation.

All the developmental characteristics of children have bearing on spiritual development. Religious understanding does not occur by itself; it is dependent on other areas: the child's self image, intellectual perception, social awareness. All are interdependent.

Parents who seek to contribute to strengthening their children's religious development will enrich and interpret spiritually the normal activities and interactions of daily life. Young children learn through informal experiences a) with the natural world, b) in relationship to people who are important to them, and c) through activities that provide for personal expression and accomplishment.

Some of these informal experiences that can have real spiritual significance include such things as: keeping a "thankful" record, caring for and watching animals (try leaving bits of string and cloth for birds; see what happens), planting a garden, taking a nighttime walk, observing seasonal changes, doing things for and with other people, examining nature specimens (where does a strawberry store its seeds?), talking over important events, expressing feelings and fears, sharing thoughts and wonders.

It is not so important what is said or done. What does matter is approaching religious education with eyes that really see and ears that truly hear. Parents who are providing love, security, acceptance, control, guidance, protection, opportunity for growing independence, and evidence of their own faith are already contributing effectively to their children's religious education.

Discussion Questions

1. What are some specific ways through which parents can facilitate life experiences of love, trust, grace, forgiveness, reconciliation, obedience, community, comfort, awe and wonder?

2. In what ways do parents sometimes make God the "big policeman in the sky"?

3. What are some of children's "religious" questions that parents find most difficult?

4. How may Sunday School or other "formal" religious experiences contribute to children's spiritual growth?

PROGRAM FORMAT SUGGESTIONS

1. Use a "graffiti board diary." Provide a large piece of newsprint, mural paper, chalkboard, etc., headed "Thank you, God, for Spring" (or other season). Mark off sections and label with such headings as "Today I Saw," "Yesterday I heard," "Today I feel...." Encourage participants to write in their observations and/or make drawings. Use these as a basis for discussion of ways parents may sensitize themselves and their children to the wonder of the creation.

2. Display an assortment of nature specimens, magnifying glass, book of poetry or prayers. Experiment with ways these may be used in simple activities at home. Cut an apple around its "equator," observe the star formed by the seed pockets. Examine a coconut, attempting to see it through a child's eyes. Open it, drink the milk, and sample the meat. Compare seeds; contrast the characteristic ways different vegetables, fruits, and flowers produce their seeds. Look at the intricacies of an accordion-pleated toadstool under the magnifying glass; examine the underside of a leaf. Parents might work in small groups to prepare lists of other everyday activities through which spiritual growth could occur.

3. Show one of the films listed in the bibliography. Use it to stimulate discussion on the questions listed with this unit.

4. Provide each participant with the mental health pamphlet, What Every Child Needs (see Resources). Discuss how this pamphlet relates to learning tasks in religious education

    1) To sense with growing awareness
    2) To respond
        a) by exploring truths and relationships
        b) by discovering meaning and value
        c) by accepting and using these truths, relationships, meanings, and values
        d) by assuming personal and social responsibility
    3) To act or live one's faith/belief/commitment

RESOURCES

Media

God and Your Children. 16 mm film, 23 min., color. Available from Teleketics, 1229 S. Santee St., Los Angeles, Calif. 90015. Rental $20.00.

Three pairs of Roman Catholic parents explore four areas: God and the natural world; how children learn about a forgiving God; prayer; and the importance of the church. These experiences are common to parents in all religious groups.

What Do You Think? 16 mm film, 32 min., color. The Geneva Press. Available through United Presbyterian Film Distribution Centers. Southeastern Office: 5797 N. Peachtree Rd., Atlanta, Georgia 30340. Rental $25.00.

Provides an introduction to the stages of cognitive development with emphasis on children's concepts of the physical world, the moral world, and the religious world.

Readings for Adults

Duska, Ronald & Whelan, Mariellen. Moral Development: A Guide to Piaget and Kohlberg. New York: Paulist Press, 1975.

An excellent source for those interested in the findings of the most prominent researchers in moral development.

Fitch, Florence Mary. One God: The Way We Worship Him. New York: Lothrop, Lee and Shepherd, 1944.

Ways of worship usual among Jews, Catholics, and Protestants. Good pictures.

Goldman, Ronald. Readiness for Religion: A Basis for Developmental Religious Education. New York: The Seabury Press, 1965.

Part I deals with the psychological basis for religious development and explains how religious education should be affected by current educational theory and practice. Part II examines what content and methods of teaching are consistent with the healthy development of children and adolescents.

Goldreich, Gloria. "Different from All Other Nights." McCalls 105 (April 1978): 114.

This fictional story tells how a Jewish family found they were sustained and comforted by the very religious traditions they had feared were too painful to observe after the death of a child.

Vogel, Linda Jane. *Helping a Child Understand Death*. Philadelphia: Fortress Press, 1975.

The insights in this little book are helpful not only with death, but also with other difficult life questions.

Wilt, Joy. *Happily Ever After: Loving Your Child Toward Emotional and Spiritual Maturity*. Waco, Texas: Word Books, 1977.

This delightfully conversational book is by a mother with a background as a teacher, school administrator and children's minister. It is based on Christian concepts and teachings.

________. *What Every Child Needs*. Pamphlet available from the National Association for Mental Health, Inc., 1800 North Kent St., Arlington, Virginia 22209, or from state, district or city mental health associations.

To grow healthy and strong, children need more than good food and fresh air. This pamphlet calls parental attention to children's emotional and spiritual needs.

Readings for Children

Goddard, Carrie Lou. *Isn't It a Wonder?* Nashville: Abingdon Press, 1976.

This is a well-illustrated book detailing a child's awe at what God has made.

Hazen, Barbara Shook. *World, World. What Can I Do?* Minneapolis: Augsburg Publishing House, 1975.

These are simple prayers to help young children talk to God about important things: games, feelings, friends, thunder, tears, sickness, balloons, mealtime, flowers, busy streets.

Jones, Mary Alice. *Tell Me About ... (God, Jesus, Prayer, the Bible)*. New York: Rand McNally and Co., 1947.

Written for elementary age children, these books provide a valuable resource for Christian parents who are interested in knowing how to express their faith in words meaningful to children.

Saypol, Judith Robbins & Madeline Wikler. *Come Let Us Welcome Shabbat*. Silver Spring, Md.: Karben Copies, 1978. (Karben Copies, 11713 Auth Lane, Silver Spring, Md.) Cost: $1.95.

A joyful celebration of Shabbat and Jewish customs for young children and their families.

Other Sources

All the major religious bodies provide periodicals, books and media for parents' guidance in the religious education of their children. Large city churches, or presbytery, synod or diocesan offices may be able to supply these.

NATURE DISCOVERY

NATURE DISCOVERY: A PARENT AND CHILD ADVENTURE

Ginny Massey

Unit Objectives

1. To give parents an awareness of the variety of exciting activities awaiting them and their children when they venture outdoors.

2. To give parents information on how to guide a child to areas of discovery, how to help the child explore, and how to make exploration a meaningful learning experience.

3. To suggest nature activities appropriate for preschool children.

Parents as Guides

Remember how exciting it was as a child to hear "waves" inside a seashell held up to the ear; to see hundreds of little tadpoles squiggling through the warm shallow water of a mudhole, or to realize that a maple seed, when thrown into the wind, would twirl to the ground like a little helicopter. With repeated experiences throughout life, some of the initial wonder has probably worn off for adults. That wonder can be revived, however, as one sees it mirrowed in the face of a child!

The first few years of a child's life, before he starts to school, are now known to be the most important ones in terms of the child's growth and development. Exposure to the outdoors at an early age can enhance a child's physical and emotional health, help encourage a child's sense of wonder and creativity, help develop a child's self image, and begin an appreciation for nature that may later lead to an important pastime or hobby.

The role of a parent will be that of a guide. Sometimes one only needs to take the child to a particular place, such as a playground or field, and allow him to explore and play freely. At other times the parent must aid in the exploration process. By taking into account a child's interests, abilities and/or handicaps, the adult can help a child explore the world around him. Parents can have the important and exciting experience of helping their child understand the complex design of nature, and in that way to better understand the Creator.

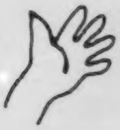
Miss Massey is Education Specialist at PACT, a home-based early intervention project in Chapel Hill, North Carolina. She has served as a naturalist at a federal park and is particularly interested in normalization of life experiences as well as outdoor education for handicapped children.

Suggested Nature Activities

The following pages offer some suggestions for activities appropriate for the preschool child. They are few in number, and offered in the hope that parents will be inspired to think of additional activities for exploring nature. The outdoors offers an endless supply of learning opportunities for young and old during all seasons of the year. Become acquainted with all of the seasons, and watch the pageant of nature as all organisms participate in the continuing drama of a living and changing world. Be creative! Think of games and adventures that parents and children can enjoy together.

Sensory Experiences for Children

TOUCH

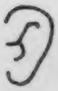


- Cold flowing stream
- Warm, shallow brook or mud puddle
- Warm top layer of sand, cool sand underneath the surface
- Rough bark of a pine tree
- Smooth bark of a beech tree
- Papery bark of a river birch
- Soft moss, resembling a carpet
- Hard rock

SEE

- Different colors
- Different shades of the same color
- Rounded lobes on leaves
- Square stems on mint plants
- Round seeds of sycamore and sweetgum
- Squirrels chasing each other
- Dragon flies and butterflies on the breeze
- Sunrises and sunsets.

HEAR

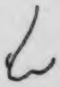


- Stream flowing over rocks
- Woodpecker pecking a hole in a tree
- Bees getting pollen from flowers
- The wind whistling through the forest
- Raindrops falling on the leaves of a tree
- Hoot owls calling back and forth to each other
- Leaves crunching under feet

TASTE

- Clear stream water
- Wild strawberries, blackberries, huckleberries
- Indian Cucumber Root (Medeola virginiana)
- Sweet birch twig
- Leaves of wild onions
- Root of Queen Anne's Lace (wild carrot)

SMELL



- Rotting log
- Skunk cabbage in early spring
- Different flowers ... honeysuckle, wild roses
- Hickory and other nuts
- The forest after a rain
- Crushed pine needles

Guidelines for Parents

The following are some guidelines for helping a child explore his world:

1. Be enthusiastic! Show the child that the fields, forests, ponds and beaches are not only fun places to be, but are also safe if proper precautions are taken. Try to understand a child's fears, remembering that some children, particularly those brought up in a city, may at first be frightened by the sight of unfamiliar animals or a shady forest. The parent's ease and enthusiasm will be contagious, and will soon allay some of the child's fears.

2. Give the child only the information that he wants to know. Don't flood a child with facts and figures and risk dampening his enthusiasm and sense of wonder. Answer questions simply and correctly. Parents should not be afraid to tell the child that they don't know the answer to a question. This is a good time to let the child know that adults, too, are still in the process of learning.

3. Center the discovery experiences around certain concepts. Choose a concept in which the child is particularly interested, and use that concept as the basis for exploration. A nature walk might be based around the concept of a "home," looking for various animal and plant homes during the walk. At another time, the parent might talk about sequences or cycles, discussing food chains, the growth of leaves, or water and nutrient cycles.

4. Instill in the child a respect for the environment. Children can be taught about conservation early in life. One may choose to wear a back pack or carry a litter bag when going on a walk. Teach the child to pick up trash and carry it back to a trash can.

5. Plan activities according to the age and physical capabilities of a child. Remember that staying out too long or going on a walk that is too strenuous will only serve to discourage a child from wanting to go back. Start with short excursions, and lengthen the time as the child's endurance and interest increase.

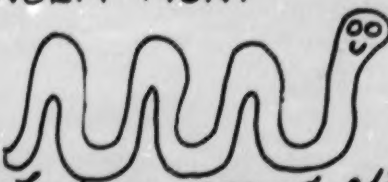
6. Leave ideas of cleanliness at home! All nature is to be experienced. That includes splashing in puddles, letting mud squish through toes or fingers, digging into the dirt on the forest floor to find worms, mushrooms, and insects, and lying down on the ground to look up at the trees and sky overhead. Make sure the child has on clothes and shoes that can go through rugged treatment, and which can come home muddy and dirty without upsetting the parent.

7. Discuss the nature experience often after coming home. Help the child recollect the discoveries that he made on the excursion. By reading books, looking through nature magazines, and watching special shows on TV, continue to learn more about the plants, animals, or rocks that were seen. Help the child find objects in the home that were made from nature items found in the outside environment.

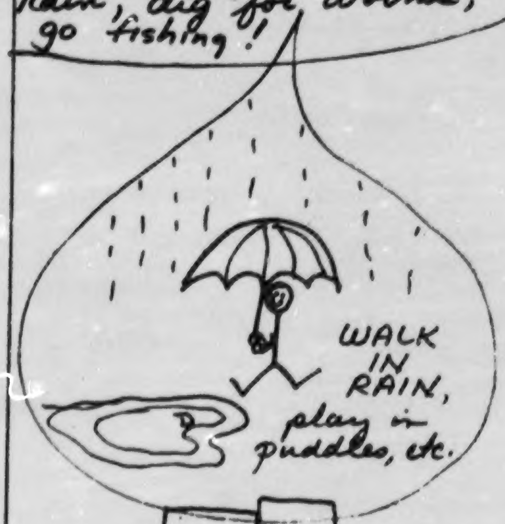
SPRING ACTIVITIES

Stream walk: look for frog eggs, tadpoles, insect larvae, colorful pebbles. (Wear tennis shoes to protect feet)

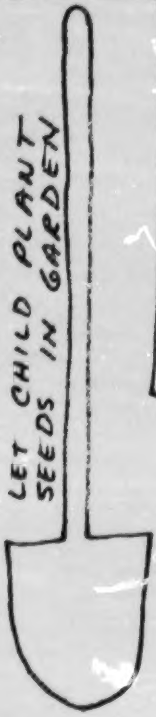
WORM HUNT



Look on ground after rain, dig for worms, go fishing!



WALK IN RAIN, play in puddles, etc.



LET CHILD PLANT SEEDS IN GARDEN

WILDFLOWER HUNT

Look for first flowers to bloom in Spring!

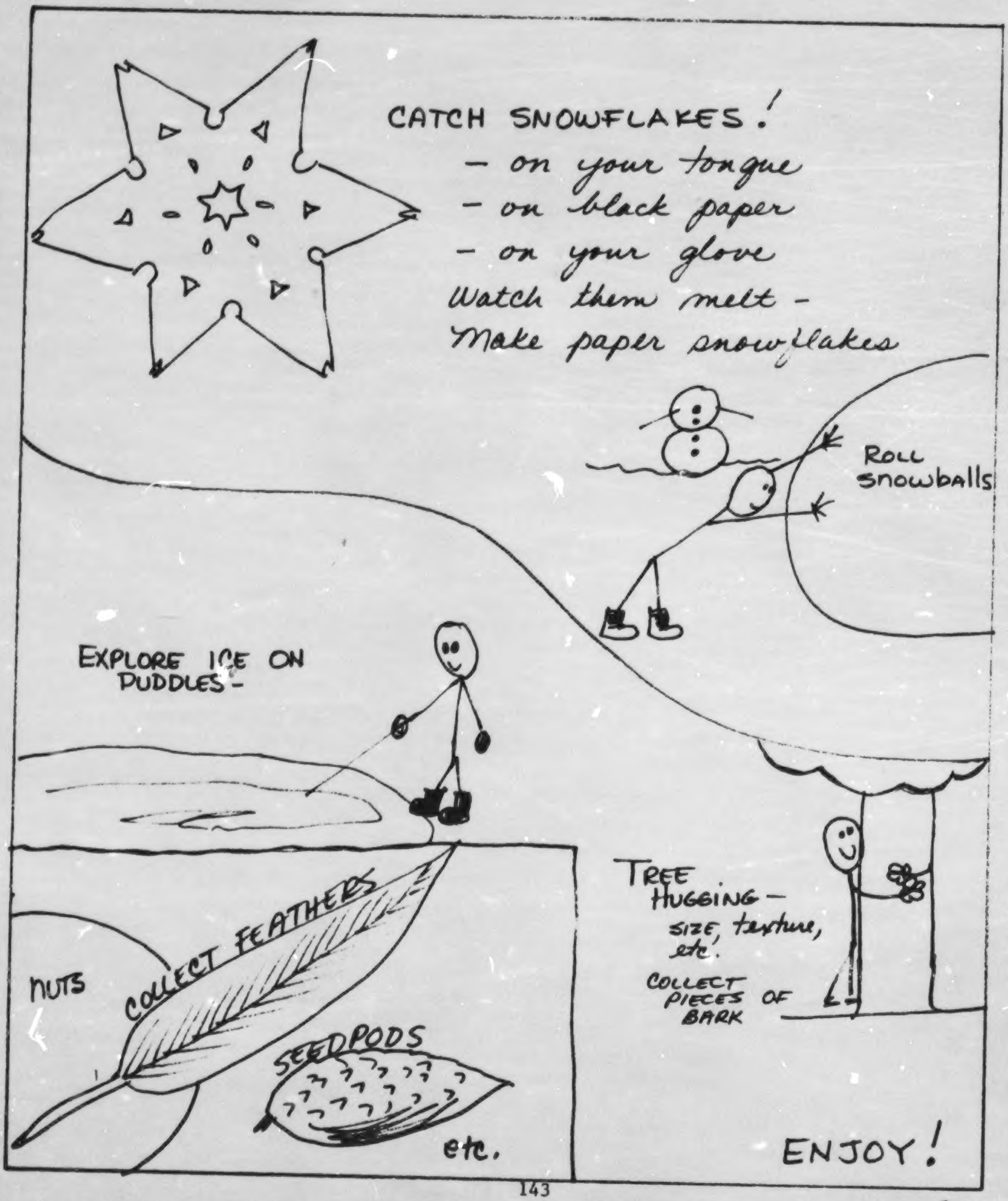
VIOLETS, SKUNK CABBAGE, SPRING BEAUTY, DANDELION, JACK IN THE PULPIT, ETC.

WALK BAREFOOT IN MUD.... let mud "squish up" between toes.

LIE ON GROUND - close eyes and listen for sounds

Enjoy!

WINTER ACTIVITIES



CATCH SNOWFLAKES!
- on your tongue
- on black paper
- on your glove

Watch them melt -
Make paper snowflakes

ROLL snowballs

EXPLORE ICE ON PUDDLES -

TREE HUGGING - size, texture, etc.

COLLECT PIECES OF BARK

nuts

COLLECT FEATHERS

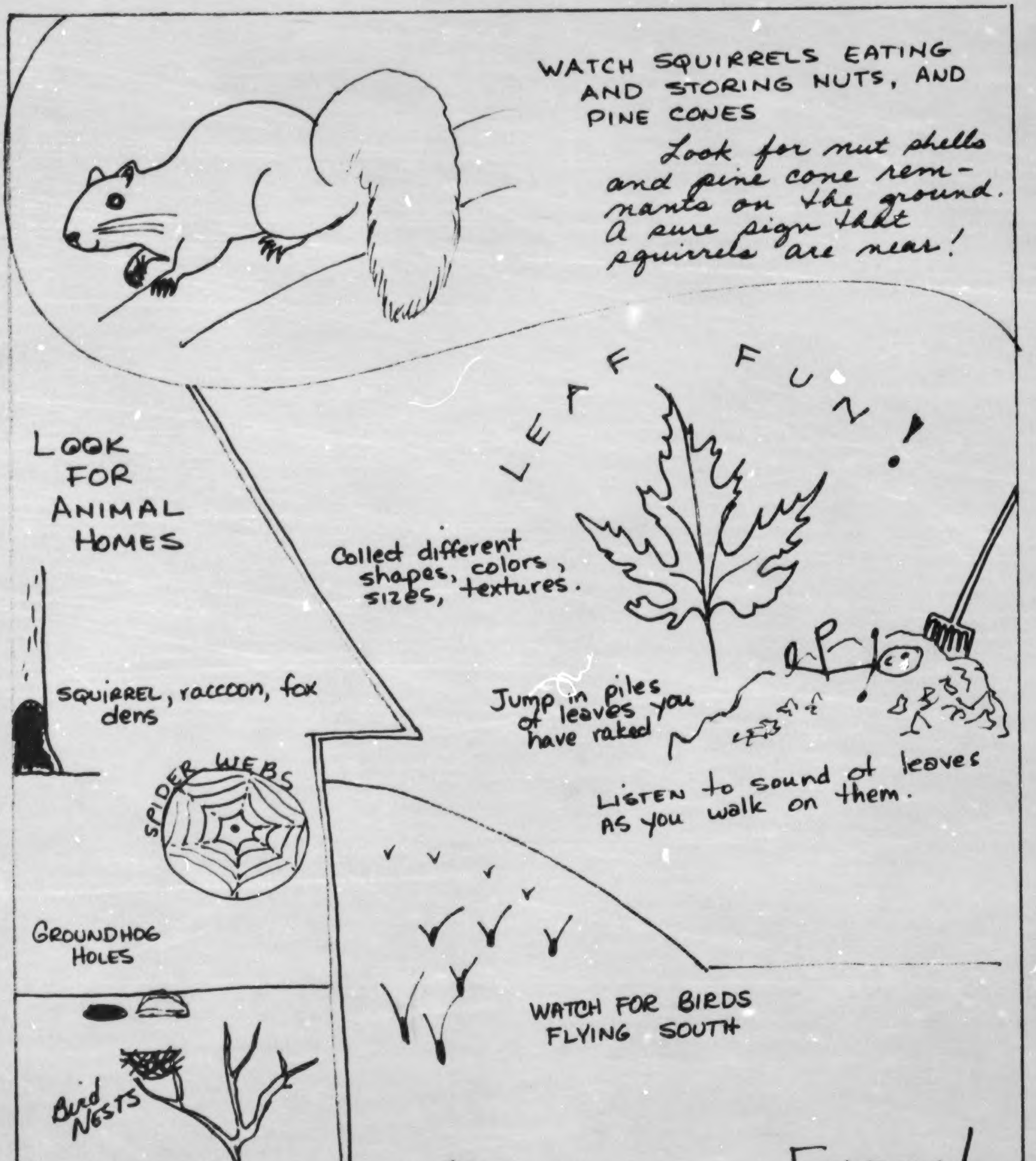
SEEDPODS

etc.

ENJOY!

G.M

FALL ACTIVITIES



WATCH SQUIRRELS EATING AND STORING NUTS, AND PINE CONES

Look for nut shells and pine cone remnants on the ground. A sure sign that squirrels are near!

LEAF FUN!

Collect different shapes, colors, sizes, textures.

Jump in piles of leaves you have raked

LISTEN to sound of leaves AS you walk on them.

LOOK FOR ANIMAL HOMES

SQUIRREL, raccoon, fox dens

SPIDER WEBS

GROUNDHOG HOLES

Bird NESTS

WATCH FOR BIRDS FLYING SOUTH

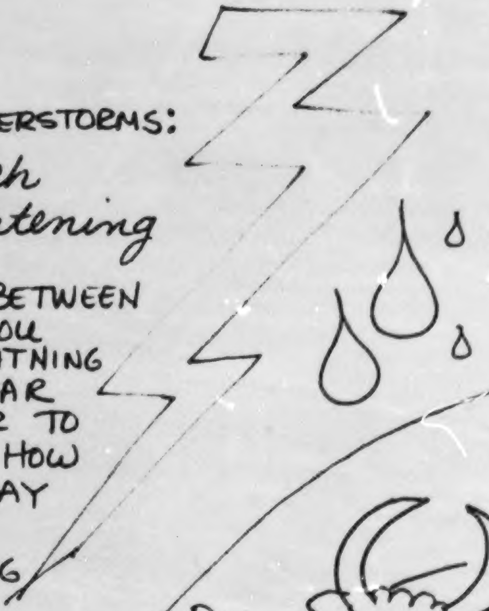
ENJOY!

SUMMER ACTIVITIES

THUNDERSTORMS:

watch lightening

COUNT BETWEEN TIME YOU SEE LIGHTNING AND HEAR THUNDER TO JUDGE HOW FAR AWAY THE LIGHTNING STRUCK



Milk a cow!

Let child:

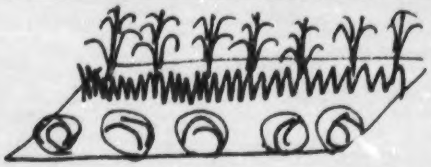
- *feel warm milk*
- *drink fresh milk*
- *pet the cow*
- *imitate "MOOO" SOUNDS*

TAKE CHILD TO FARM SEE OTHER ANIMALS

GO TO THE BEACH!

LET CHILD HELP IN GARDEN....

hoeing, weeding, picking, shelling, etc.



CUT PATHWAYS IN GRASS, SO CHILD CAN LEARN TO FOLLOW A PATH, RUN, CREATE "HIGHWAY GAMES." etc

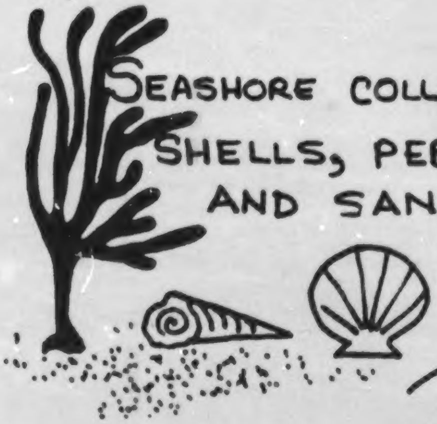
ENJOY!

Nature Collage

PICK UP SEEDS, PODS, WEEDS, LEAVES, ETC. KEEP ALL ITEMS IN A BAG UNTIL YOU GET HOME.

GLUE ALL NATURE ITEMS TO A PIECE OF CARDBOARD.
LABEL ITEMS IF YOU WISH

SEASHORE COLLAGES ARE GOOD, TOO, WITH SHELLS, PEBBLES, DRIFTWOOD, CORAL, AND SAND.



Discussion Questions

1. What effect does a parent's enthusiasm have on a child who is beginning to explore his environment?

2. How does a parent help a child overcome his fears of different phenomena in nature?

3. What activities would be appropriate for helping an infant gain sensory awareness in nature? What activities would be appropriate for helping a preschool child explore the world around him? How do they differ from the type of activities by which adults learn, and how are they similar?

4. What are some proper precautions to take when going on an outing? (Discuss such things as proper clothing, proper footwear, what to do in case you encounter poisonous plants or animals, etc.)

5. What senses are used most often to explore the environment? What can be done to help a child who has various sensory handicaps?

PROGRAM FORMAT SUGGESTIONS

1. **Nature movies and slides.** Movies and slides may be used as an excellent means of stimulating interest in the world of nature. Favorites are often those involving animals. A movie from a local library or a slide show may be used as a springboard for group discussion but more often will simply stimulate appreciation for the complexity of nature. This appreciation on the part of the parents is essential in helping them see the need for providing their children with a wide range of experiences.

2. **Nature walk.** Nothing is better for stimulating interest in the outdoors than an actual hike into an area that is exciting because of its natural beauty. If some of the parents on the nature walk have handicapped children, have them try to imagine how their child might be able to explore that environment. Discuss various ways to help a child explore, especially those with sensory handicaps.

3. **Camping trip.** If your program is small, and there is enough interest, you may want to plan an overnight camping trip. Children can go along, and families can share in discovery experiences. Although most of the time should be spent in informal play and exploration, you may want to plan one or two structured learning activities (such as a scavenger hunt or building a terrarium). Camping trips are not only good times for parents to share experiences and information, but they are also social events, where some of the stresses and pressures of everyday living are lessened.

4. **Guest lecturer.** You may choose to have someone speak to your group about topics of interest. One suggestion might be a salesman from a hiking/camping store who could explain what equipment is now available for transporting children on hiking and camping trips. Parents may also enjoy hearing someone speak about proposed barrier-free designs in state and national parks, and about what kinds of facilities are already available for use by handicapped individuals.

5. **Nature crafts.** One of the nice things about the forests and fields around us is the variety of collectable items available for the asking! Parents are often discouraged by the amount of stuff brought into the house by their children. What they need is help with knowing how to organize the nature items into meaningful displays and collections since categorization is an important concept for young children to acquire. You might try presenting each parent with a box of items (one box full of items from the seashore, one box full of different kinds of seeds and nuts, one box full of bird feathers and bird nests, etc.) and asking them to plan two or three ways to organize and display the items. Depending on time availability, you may want to go ahead and have the parents make a sample display, collage, or mobile to take home.

RESOURCES

Media

Outdoor Classrooms, Where Do We Go From Here? 80 slides, cassette tape, color. Available from Conservation Education Association, c/o Dr. Richard Presnell, Secretary-Treasurer, University of Wisconsin, Green Bay, Wisconsin 54302. Rental $25.00.

This presentation is based on an interdisciplinary approach to environmental education. Field tested by hundreds of teachers and conservationists, it gives practical advice about how an outdoor classroom can be developed and used. It is appropriate for teacher workshops, in-service training, and with parent organizations.

The World of Endangered Wildlife. Filmstrip. 103 frames, 25 minute cassette, color. 36 page Teacher's Guide included. Available from the National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036. Purchase $22.50.

This exciting filmstrip involves students in a learning experience that dramatically introduces them to a large number of endangered and threatened species, examines the interrelationship of the world of animals and the quality of life for man.

Readings for Adults

Animal Study Activities. Richmond, Virginia: Commission of Game and Inland Fisheries, (P.O. Box 11104, Richmond, Virginia 23230).

This thirty-page illustrated booklet contains suggestions for helping children learn more about birds, mammals, insects, amphibians and fish. There are also instructions on how to display nature items, some rules for nature games, and even some nature recipes.

Family Play Guide: Fun with Hiking, Bicycling, Nature Walking. Washington, D.C.: The Joseph P. Kennedy, Jr. Foundation, 1974. (Single copies available upon request from the Joseph P. Kennedy, Jr. Foundation, 1701 K Street N.W., Suite 205, Washington, D.C. 20006.)

This four-page pamphlet offers helpful suggestions for planning and enjoying different family outings, such as hiking, picnicking, camping, bicycling, and taking nature walks. Ideas are creative and the pamphlet stresses that outings should be enjoyable. Addresses are included also for requesting more information about camping and hiking. Suggestions would be helpful for any family not just for families of retarded children.

"Nature Trail for the Senses." Trends for the Handicapped. July, August, September, 1974, p. 27. (Available from Park Practice Program, National Recreation and Park Association, 1601 North Kent St., Arlington, Virginia 22209.)

This article tells of a nature trail developed in New Mexico which offers sensory experiences for blind and sighted individuals. The article contains the exact wording of each of the interpretive signs found on the trail and offers a model for anyone interested in setting up nature experiences appropriate for handicapped as well as non-handicapped individuals of all ages. This excellent magazine, a quarterly, provides information on planning for the recreational needs of everyone.

Shuttleworth, Dorothy. Exploring Nature with Your Child. New York: Harry N. Abrams, Inc., 1977. (Available from Plenary Publications, Inc., 300 East 40th St., New York, N.Y. 10016.)

This is a 240-page, hardback book that is essential for your library. It is full of interesting facts about plants and animals and offers beautiful illustrations and photographs for both the child and adult reader. The author attempts to answer the questions that children usually ask in terms that children can easily understand.

Readings for Children

Busch, Phyllis S. Once There Was a Tree: The Story of the Tree, a Changing Home for Plants and Animals. New York: Scholastic Book Services, 1972.

This book is written to encourage children to explore, and to learn by inquiry. It is a good book to use as a child's first introduction to ecology. Numerous pictures throughout the book show various children involved in nature exploration.

Ranger Rick's Best Friends, Series 1, 2 & 3. Washington, D.C.: National Wildlife Federation. (National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036.)

Series 1, American Wildlife includes: The Whitetail Deer, The Big Bear, The Foxes, The Beavers Way.

Series 2, Familiar Wildlife includes: The O'Possum, Wild Bobcats, The Seal Family, Turtles and Tortoises.

Series 3, Foreign Wildlife includes: Elephants, Lions and Tigers, Chimps and Baboons, Land of the Zebra.

These three series of hardback books of about thirty-five pages each are available as single books or in sets of four. Each title contains a ficticious story with numerous nature photographs and information about the life and habitat of that animal. Maps with the geographical location of the animals are included.

Ranger Rick's Nature Magazine, monthly, National Wildlife Federation. (National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036.)

This magazine is sent to members of Ranger Rick's Nature Club (membership $7.00 a year). It introduces children to the wonderful world of animals, plants and the great outdoors. It is educational and fun-filled too. The Teacher's Guide, a monthly supplement to the magazine, is an additional benefit to members provided upon their request. It contains valuable tips to teachers or parents on activities and sources of materials.

Sources of Additional Information and Materials

Sierra Club. 530 Bush Street, San Francisco, California 94108.

National Audubon Society. 950 Third Ave., New York, N.Y. 10022.

U.S. Government Printing Office. Washington, D.C. 20005.

American Forestry Association. 1319 18th St. N.W., Washington, D.C. 20036.

CREATIVE DRAMA

CREATIVE DRAMA

Joan L. Tetel

Unit Objectives

1. To explore creative drama as an art form for participation by the family unit.

2. To gain skills in creative drama in order to enhance one's self-expression, creativity, and ability to communicate.

3. To utilize the creative drama (sociodrama) process as a viable method for sharing problems relevant to the members of the family.

4. To utilize the sociodrama process as a means of problem-solving and finding viable alternative solutions.

The Child as Performer

In every child there is the innate ability and desire to perform in front of an audience. If one looks at a six-month-old infant learning to smile and laugh, it is apparent that he will smile when his parents are near, because he knows the response he will elicit from them. They are going to smile back and pick him up; by the noises he makes, one can tell he's getting the response he wants. Of course, the infant also learns he can get a response by crying: many children put on quite a "performance" by the age of six or eight months.

Now consider that same child when he reaches the age of two and the parents have dinner guests. The child comes out in his pajamas and puts on a little scene before bedtime. The guests inevitably say, "Look at Johnny. Look at him perform." Again, the child is aware of his ability to perform, and he's aware of the reactions and responses he elicits from his audience.

When that same child goes off to a preschool program, the whole process of knowing how to perform and how to enter into a role is so well set that we see beautiful activities take place. Every preschool has one corner of the room known as the housekeeping corner where there is usually a bed, stove, refrigerator, chair, and perhaps an ironing board -- all scaled down to child size. The children see these "props" and recognize them as the same items that exist in their own home. A little girl might go to this housekeeping corner and put on the apron hanging on the wall. She begins to busy herself

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at the stove, and she assumes the role of the mother she is familiar with in her own home.

When the little boy comes in, one finds out quickly from what type of liberated or unliberated home he has come. He may sit down and "read" his paper, demand his dinner, or ask what needs to be done in the house. He negates himself and assumes the role of the father.

The children who arrive next probably have to settle for roles as children or pets. Interestingly enough, these roles are always regarded as less appealing by the children themselves. What is underway now is something we call dramatic play, and children, from time immemorial have engaged in this process at home or at school. Eventually the parent can intervene enough to suggest a specific focus: "How about pretending that someone is coming from the airport for a visit today" or "What will happen if the baby gets sick?" With the smallest suggestion, a theme or conflict to be resolved may emerge. The main thing to observe is that the children step out of their own shoes and step into the shoes of other people. If the props in that room were child-size replicas of a supermarket rather than of a house, the children would enter the area and again model the appropriate behavior. One child would push a shopping cart and take things off the shelves, another would ring up sales on the cash register, and another would help take bags to the car. The children can become totally involved in this dramatic play.

Formal Theatre

What we have just described is one end of the drama experience for children. At the other end of the continuum is formal theatre for children. Formal theatre takes two forms. One of these seems to be perpetuated by tradition and the need for accountability in the schools. At Christmas or Easter, or around the end of the school year, teachers suddenly become frantic and begin to worry about complying with the tradition of doing a class production. Many hours of curriculum time are taken up as the production draws closer and closer. A lot of other things that are very important lose their priority so that the class can present a good production. What often happens is that several children get lead parts and have a positive experience, because these are the children who are very comfortable performing in front of an audience. Unfortunately, after spending all of those curriculum hours working on the play, some of the children get to do nothing more than hand out programs, pull the curtains, or usher people to their seats. There is a very unequal level of experiential learning going on; and for these latter children, it is often a very bitter or negative experience. For some, the anxiety level (stage fright) reaches insupportable levels. Thus, for a few children it's a very satisfying experience, while for others it is very frustrating. Probably for the majority it's an exciting evening, but they wonder where all the time went.

Production is one aspect of formal theatre for children, but there is another aspect: the theatre experience of being part of an audience and seeing a live stage performance. Not too many children are able to take advantage of this. They all have TV, and for many hours they probably sit in front of it and watch good productions and good acting. But if they go up to touch the TV, all they are touching is warm plastic. It doesn't smell, it doesn't feel, and it doesn't respond to the child. A really good stage production, written for a children's audience and performed by a competent troup of actors and actresses, can become one of the most meaningful experiences possible for the child. When such troups can be brought into the schools, give their performance, and follow through with classroom visits, real learning can take place. The children can do a few warm-up exercises with the actors and actresses and become involved in the experience.

Creative Drama in the Home

We have described the two ends of the continuum: ranging from the natural activity of children, called dramatic play, to the imposed activity that comes out of a memorized script and leads to a stage production where the audience watches a play written by someone who doesn't know these children at all. Somewhere about the middle of the continuum is a viable tool which can be used at school or at home by members of the whole family. This is creative drama, which becomes the basis for sociodrama or role playing.

Creative drama is acting without any script. There is no stage and no need ever to use a costume or a prop. There is no need to invite in an outside audience. Creative drama is the translation of an idea, feeling, story, or attitude into the dramatic form. When the focus is on problems common to the members of the class or family, the process is called sociodrama or role play.

With the family sitting in a circle, the inner circle becomes a stage. First one member of the family, then perhaps two or three at a time, become actors and actresses, performing for the rest of the family which becomes the audience. When their turn is finished, another person performs so the audience and actor roles are constantly changing back and forth. There is no need for costumes, because they can imagine anything they want. By pretending to use objects, the actors can visualize props that do not exist and communicate that vision to other people. Creative drama thus requires only a family group and a parent willing to take his role as a catalyst or facilitator. This role entails participation, having fun, and structuring the activities with the family.

Merely freeing children to laugh has been some of the best work accomplished in creative drama; never,of course,at the expense of another person. Such drama allows children to study what people are really like and to share some of those observations. The appeal of Charlie Chaplin, and more recently, Woody Allen, is that they both have captured the ability to assume the role of an ordinary, humble, bumbling kind of person, the kind we all know. We can all identify with the roles they create and become so empathetic that we begin to respond and to chuckle. We are not laughing at Woody Allen or Charlie Chaplin; we're chuckling at the roles they have assumed, because we recognize a little bit of ourselves. What the actor is really saying is, we're all ordinary little people, and although the world might be a tough place, we somehow bumble our way through it. It is better to join forces and recognize our foibles and laugh a little at them. What good is it to cry over spilled milk? Look at what we share in common, along with our unique and separate individuality. Groups including a wide range of persons with special abilities or varied handicaps can thus meaningfully share in a creative drama experience as they are free to step outside themselves and laugh at the roles being played.

What we are really striving for in offering creative drama as a family activity is to see every family exposed to, and comfortable with, creative drama and role playing so that the members can use it whenever they wish. It doesn't require any special talent, but there is a very clear set of steps in the process. There is no such thing as instant role playing, but there is a developmental structure that can lead anyone to the threshold of good role playing.

A good way to begin in creative drama activities is with nonverbal communication, or pantomime. This is the safest way to begin when we consider that we are sometimes coping with very unequal language development; if we can cut out one threatening area before we begin, so much the better. Secondly, we can also take advantage of the innate capacity that most children have to communicate with their bodies. By expressively using the body, children learn a way to control it, to keep in touch with it, to communicate with it, and become more comfortable with themselves.

It is also true that we speak more loudly with the things we don't say than with any words we ever utter. For example, when the mother enters the room slamming the door, stamping her feet, slumping to a chair, glaring at her children, and then says "What a beautiful day it is," no one will believe her. Verbal communication only refers to the actual words spoken. Nonverbal communication includes eye contact, the approach, the body language, and the tone. When our nonverbal behavior is not congruent with our verbal behavior, we lose our credibility. It is very important that our nonverbal selves and our verbal selves be in total harmony.

After the family has tried the simple use of pantomime such as the use of imaginary objects, acting out household chores, various modes of transportation, or uses of a chair that denote certain roles (i.e., dentist, theatre), the family may begin to build stories involving two characters. In story building, it is important to discuss briefly the characteristics of the roles to be created: age, sex, personality, circumstances. Where the character has been made "fully dimensional," one steps into the role and commits himself to it more completely.

Once the characters have been developed, roles assumed, and a brief interaction between them has taken place in pantomime, it is natural and very easy to add the final dimension of dialogue. Because the roles have been "tried on for size," the actors know exactly what to say. There is no need for a script and dialogue flows spontaneously.

From this point, the family can move in several different directions with their creative drama activity. They can make up their own stories and plots for creative dramatization. They can dramatize stories and poems they already know or become familiar with such stories and poems by reading together. They can focus upon real life situations, involving conflicts, problems, ideas and feelings to be communicated and resolved. Once the creative drama focuses upon problem areas relevant to the members of the group, it is called sociodrama or role playing.

When family members are willing to assume roles of members of a family and play out the conflicts realistically, to analyze the outcome and then strive for further dramatizations for more satisfactory outcomes by interacting in more positive ways, they begin to use one of the most effective processes for problem solving.

As the members of a family engage in the process and activities of creative drama together, they cannot help but provide for themselves a new avenue for joyous, creative, sensitive, open expression and communication.

Discussion Questions

1. When the young child enters into a parent role and engages in dramatic play, he tends to model the behavior of adults in his own home. Discuss the behaviors he is probably going to model, based upon interaction taking place in the home.

2. What are the kinds of day-to-day small incidents which tend to cause conflict and arguments, but which might be dealt with in lighter, more humorous ways? Discuss the feasibility of playing these scenes out the way they are and the ways they might be changed.
   Examples:
   Spilling Kool-Aid on the rug.
   Tracking in mud on a clean floor.
   Burning the eggs.

3. How do we react, nonverbally, to different emotions? Anger, Sadness, Fear, Happiness, etc. What clues are there to observe in the nonverbal messages of those close to us, so that we can respond appropriately to their feelings? Elaborate by playing them out in pantomime.

4. What favorite story or poem do you remember from your childhood? Is it adaptable for a creative dramatization by a small group? If so, share it with the discussion group.

PROGRAM FORMAT SUGGESTIONS

The following creative drama activities can be enjoyably experienced by a parent group following some informal discussion drawing on the concepts mentioned in the text and the discussion questions. These activities can thus be demonstrated for parents who may in turn use them with their families at home.

1. Pass the Object. The members of the group sit in a circle. One member manipulates the space with his hands and "creates" an object. He may thread an imaginary needle, put a scoop of ice cream into a cone, or open a bottle of perfume and smell it. Once he has established the existence of the object, he passes it to the person next to him who must "use" it. Each member in turn uses the object in a new and different way.

2. Household Chores. Each member of the group in turn pantomimes doing one household chore.

3. Modes of Transportation. Each member of the group, with the assistance of his chair if necessary, pantomimes traveling to a place using a specific mode of transportation. Examples: rowboat, car, truck, bike, horse.

4. What's In a Chair? Working with a straight chair, members of the group think of all the other kinds of chairs it might become. One at a time, each member of the group interacts with the chair and performs in pantomime so that others can see what the chair has become. Examples: dentist's chair, car seat, chaise lounge in the sun throne, theatre seat.

5. Building the Story. Building from the pantomime just created with a chair, members of the group pair up and add a second character to the story and elaborate.

   Examples: Dentist's chair: One person becomes the dentist. The other becomes the patient.

   Rocking chair: One may be an old woman rocking on her front porch. The other may be a small child who comes to talk with her. In family role play, there is no reason why a child cannot become the old person, or a parent the small child. This often gives insights into children's perceptions of adult roles.

   Park bench: Two very different people may sit down to rest, feed the birds, interact.

The group leader should be careful to build the skills of the group progressively by starting with the least threatening activity. This might be the activity in which an imaginary object is passed from person to person, around the circle. Each member is invited to "use" the object in a different way. The increased physical activities of the suggested household chores or modes of transportation may involve more self expression.

Developing a role for one person in a chair permits additional creative activity without going beyond pantomime. As the group leader then lets the group build a story involving two persons, the members of the group can share the decisions about age, sex, personality and circumstances of the interaction. Once the characters have been formulated, the participants are more willing to assume the roles.

Following the pantomime of interaction of two characters formulated by the group, the final step of dialogue becomes easy and natural to add. Obviously, there can be a natural progression to the formulation of roles and circumstances that permits problem-solving activities either by the parent group or within individual families.

RESOURCES

Readings for Adults

Gillies, Emily. Creative Dramatics for All Children. Washington, D.C.: Association for Childhood Education International, 1967.

This book includes six principles for using creative dramatics. Chapters on working with emotionally and physically handicapped children who speak English as a second language.

Hawley, Robert. Value Exploration Through Role-Playing. New York: Hart Publishing Company, 1974.

Although this book is well written for the professional, the author states concepts clearly enough for the parent to profit from the book.

Heinig, Ruth. Creative Dramatics for the Classroom Teacher. Englewood Cliffs, N.J.: Prentice-Hall, 1974.

This book is clear, concise and a good book for the elementary teacher or parent.

Martin, William. Exploration Drama. London: Evans Brothers Ltd., 1971.

This book offers a different approach and use of creative drama. It explains (primarily for the professional) how drama is used in English schools.

Ruesch, Jurgen, & Keys, Weldon. Nonverbal Communication. Berkeley: University of California Press, 1974.

This is a careful, scholarly study on detailed aspects of nonverbal communication and recommended only for people who want more advanced skills.

Shaftel, Fannie & Shaftel, George. Role-Playing for Social Values. Englewood Cliffs, New Jersey: Prentice-Hall, 1977.

This is the classic text on role-playing. It contains excellent theory and explanation of why role-playing works. Unfortunately, much of the book is devoted to open-ended stories for role-playing to resolution, many of which seem out-dated.

Szasz, Suzanne. The Body Language of Children. New York: W. W. Norton & Co., 1978.

This book of 193 black-and-white photographs and accompanying text is about children and parents; about their feelings, their interaction and their communication through body language. Through analysis of these photographs the author takes the reader step by step through the physical clues in various postures and expressions.

Siks, Geraldine B. Drama with Children. New York: Harper and Row, Inc., 1977.

Siks' appeal lies in clear-cut developmental steps in her creative drama process for the classroom.

Ward, Winifred. Playmaking with Children. New York: Appleton-Century-Crofts, 1957.

This is the classic text on creative drama written by the acknowledged "grandmother of it all" in the United States. It was back in the 1930's that Ms. Ward revolutionized drama for children with her work in creative drama. The book is frequently republished.

Way, Brian. Development through Drama. New York: Humanities Press, 1967.

Brian Way is one of two or three acknowledged authorities on creative drama in England. His ideas, examples, conceptualization of his process are exciting to read, though at times confusing. His ideas have made their indelible mark on the English system of education. The approaches are more broad than American use of creative drama.

ART AND THE PRESCHOOL CHILD

ART AND THE PRESCHOOL CHILD

Annie Belk Pegram

Unit Objectives

1. To foster an awareness of the value of art for the preschool child.

2. To help parents perceive their role in planning art experiences for their preschooler.

3. To introduce techniques that promote creative art development.

4. To provide suggested art activities that parents can use to enhance the total development of their child.

Art and the Child's Development

What is art? Art for the young child is feeling and seeing, tasting and smelling, discovering, experimenting, arranging and rearranging. If properly planned, it is an opportunity for extensive learning. Meaningful and appropriate art experiences are very valuable in promoting the growth and development of young children.

In looking at the four areas of growth, (1) physical (2) social (3) emotional and (4) intellectual, one can see specific skills in each of these areas that can be gained through the use of art activities.

Physical Growth:

- gross and fine motor coordination
- eye-hand coordination
- visual perception
- visual discrimination

Social Growth:

- sharing and taking turns
- verbalization (expressive language)
- cooperation
- problem solving (individually and in a group)
- decision making

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Emotional Growth:

- increasing attention span
- expressing inner feelings
- developing a positive self-image

Intellectual Growth:

- perceptual skills, such as size, shape, color, distance
- visual discrimination, same and different attributes of objects
- thinking skills, planning, organizing, and generalizing
- language development, receptive language (following directions) expressive language (talking about the work)
- math skills, classifying, counting, matching, increasing math vocabulary
- science skills, finding out how things change from one state to another (powder paint to liquid), increasing science vocabulary, increasing experimental techniques

Having noted the numerous areas in which the child's skills may expand through art experiences, it is also important to recognize the need for assessing his developmental stage in order to make appropriate and meaningful plans. Before beginning art activities, the parent or teacher will need to answer some of the following questions:

How good is his fine motor control?
Can he follow directions?
How long is his attention span?
Does he know concepts of shape, color, number, texture?
How independently can he work?
Is he ready to share and take turns?

Just as the child goes through an orderly sequence in gross motor development from crawling, to walking, to running, to skipping, the child goes through stages of art development from lines and spots (scribbles), to individual shapes (circles), to pictures (persons), to the written word. Lowenfeld (1975) identifies and labels three stages of art development.

1. Scribbling stage - - ranges somewhere between two to five years of age and is characterized by unplanned, free-spirited movements of exploration.

2. Preschematic stage - - occurs between four and seven years of age and is characterized by beginning the job and later deciding what it will be.

3. Schematic stage - - occurs between six and nine years of age and is characterized by advanced planning and specific selection of a project.

Though each child is unique and has his own growth pattern in both physical growth and art development, it is valuable to know, at least to some degree, what to expect from children at different ages.

Art, the Parent's Window to the Child

When a child genuinely and honestly responds to something that engages his interest, his response is a gift to the parent. It becomes the parent's window, as it were, into his thoughts and feelings; and if the parent is sensitive enough and insightful enough, something can be learned about the child's growth and how to assist it. Much learning is nonverbal, even among adults. Most of us understand how something works in our homes, by getting the feel of it, long before we are able to explain how it works. Children in particular are often more interested in making things work, e.g., getting the "boat" to balance, than in studying why or how they work. In the process of making them work, however, they are often led, quite unaware, into the whys and hows. The insightful parent is aware of the various levels of knowing and will not press for analysis until the child is ready for it. Through careful observation of the child's play and art experiences, the sensitive parent can know the child better and participate more fully in his growth process.

Planning and Organizing Art Experiences

The following suggestions may be helpful for parents as they arrange art activities for the child at home.

1. Keep the child in mind:

   - try out experiences before giving them to the child.
   - plan to adapt or modify activities to meet the needs of the child.
   - plan objectives for each activity and make sure they are appropriate and relevant.

2. Collect materials in advance.

3. Keep materials in good working order.

4. Think through the procedure for preparation, use, and cleanup.

5. Organize the setting:

   - place materials that the child can use independently and as he chooses within his reach. Put other materials away until time for their use.
   - plan for the child to help set up and clean up the work area.
   - use indoor and outdoor space.

6. Attend to the child's need for guidance. In this process, the parent must learn when and how to intervene.

7. Be a good listener when the child talks.

8. Point out the learning possibilities if the child does not indicate a knowledge of them. Example: "That red paint that you used is so pretty." "You made a circle." In this process, it is not so much the parents' knowledge of scientific principles that enables them to play their roles skillfully; it is their ability to establish the climate in which everyone, adults and children, are encouraged to engage in the quest of wondering, experimenting, and discovering.

9. Demonstrate your own interest in art.

10. Allow the child to create his own art expressions. Art expressions come from within, based on how the child imagines or feels about his world.

11. Refer to young children's art products as designs if you must call them something. This helps the child who doesn't know or doesn't want to talk about what he has done. Try to refrain from asking, "what is it?" Let the child discuss his own designs in his own way when he wants to do it.

Creative Activities for Preschoolers

1. Crayon Engraving Cover a piece of white paper with a heavy coating of crayon, and scratch through the crayon with a sharp instrument to make a design.

2. Cereal Mosaics Beautiful pictures may be made using different types of dry cereal. Draw a picture and glue on different cereals to form a mosaic, or just glue cereal in any design desired.

3. Crayon Designs Use jumbo-size crayons, and blank 12 x 18 inch manila paper. Place newsprint over corrugated paper. Run colored crayons lightly back and forth over the newsprint. Turn paper different ways to get different effects.

4. Drinking Straw Painting Drop a large drop of tempera on paper and blow a design with a drinking straw. Be sure not to let the straw come in contact with the paint; it will blow a bubble and burst over the paper. Black or brown make a pretty tree or limb, and bright-colored flowers may be painted on with a pipe cleaner.

5. Easel Painting Provide a blank newsprint paper, 18 x 24 inches; large, flat easel brushes with handles approximately nine inches long; and three to six different colors. If the budget only allows three colors, the best choices are red, yellow and blue, since

secondary colors (green, orange, and purple) can be mixed. Add liquid starch to prevent some of the dripping.

6. Spool Painting Different sized spools make pretty designs on manila paper when dipped in colored tempera or colored on the end with a brush dipped in tempera. They can look like flowers. Stems and leaves can be drawn with the sponge paints.

7. Sponge Painting Use equal parts of water and paint;some liquid starch may be added. Put about four colors in sections of a plastic ice cube tray or muffin tin, filling each section about half full. Cut oblong pieces from a plastic sponge and clamp a clothespin to one end of each piece. Let the sponges soak up the colors and then squeeze. Use another ice cube section to rest each sponge. Do not mix the colors.

8. Vegetable Animals Materials needed include a potato, onion, turnip, squash, or other hard vegetable or fruits; toothpicks, cloves, sequins, pipe cleaners, old golf tees, and small pieces of construction paper and yarn. To make the animals, select one vegetable or fruit. Attach assorted materials to it by punching,or gluing to make eyes, ears, legs, tails, horns, feet or antennae.

9. Finger Painting An excellent finger paint may be made using about two teaspoons Polycell (or any cellulose wallpaper adhesive) to a pint of water. Put a spoonful of this on slick shelf paper; let the child sprinkle color tempera from a salt shaker over it; and let him mix it by spreading the paint with his hands.

10. String Painting Hold the end of a string with a clothespin, and wet it thoroughly in a dish or jar of tempera. Lay in any design on half of a large sheet of manila paper. Fold over the paper and hold with hand or stiff cardboard on top. Then pull the string out by the clothespin. String dipped in tempera may also just be laid on a sheet of paper to make a design and then taken up. Dry string laid in a pretty design on one sheet of paper may have another sheet placed over it. When drawn over solid with the side of a large crayola, the result is an interesting picture. Two or more colors may be used for a pretty effect.

11. Sand, Salt, or Grit Painting Add dry tempera to sifted dry sand or salt. Place the colored sand in a salt shaker with holes made larger by driving a nail through them. The children may draw a picture or use a plain sheet of paper. Let them cover the picture with paste and sift sand over it. They may cover various areas with different colors of sand, salt, or grits. Food coloring may be used to color the salt. If food coloring is used, place the colored salt into a warm (250 degree) oven for a few minutes to dry the salt before putting it in the shakers.

12. Spatter Painting A wooden frame with a screen wire across the top and a brush (toothbrush or vegetable brush) will be needed for this process. Allow the children to choose a piece of construction paper. Fasten a stencil design, leaves, or ferns, on the paper with straight pins. Use white shoe polish or tempera paint in a shallow container. The child may dip the brush into the paint, and then scrape it several times across the screen wire held four to six inches above the paper. When paper is well spattered, remove the stencil and allow the paint to dry. Spattered areas are in contrast to areas under designs.

13. Potato Painting Cut a potato in half. Draw a design on the flat cutting. Using a knife, cut around the design like a block print, leaving the area to be printed higher than that around it. Dip design in prepared tempera and press onto the paper for the picture. Gift wrapping paper may be made by duplicating the design many times on a large sheet of tissue paper.

14. Playdough Stabile Materials needed are: old playdough that has begun to get dry and crumbly, pipe cleaners, straws, popsicle sticks, dried flowers and sticks from outside, pine cones or nuts, small paper plate, a piece of cardboard or a paper cup. Place a clump of playdough on a small plate, a piece of cardboard, or into a paper cup. Stick any of the above mentioned materials into the playdough to make an interesting three-dimensional design. Almost anything that you could stick into the playdough would make for more creativity.

15. Shiny Things Collage Materials needed are: silver or gold foil, glitter, sequins, stick-on stars, glue, and construction paper. Glue shiny objects onto construction paper in an interesting way. Talk about things that shine. Have the child tell a story about something shiny. He may like to have the parent record his story to share with family or friends.

Discussion Questions

1. How can art experiences help the child's physical growth? Social growth? Emotional growth? Intellectual growth?

2. What two things are important to remember about your child's growth and development when planning art activities for him?

3. Discuss art activities that would be especially appropriate for each of the three stages of art development described by Lowenfeld.

4. List ways that parents can reinforce their child's artistic efforts.

5. Compile a list of "throwaway" household items that can be saved and used for art projects at home.

6. Discuss adaptations in materials, methods, and equipment that may be made if there are handicapped children in some of the families.

PROGRAM FORMAT SUGGESTIONS

1. A workshop in which parents actually do art activities is perhaps the most enjoyable way to introduce parents to creative art experiences. Having learned by doing, they are much more inclined to initiate these art activities at home with their children. The group leader can prepare a number of boxes or areas in which the needed materials are available for a given art activity. It may be helpful to have one or more samples of the finished product to serve as examples of items that can be made with that group of materials. The creative activities for preschoolers described in the previous section are a good source of suggestions. PAR publications are also a valuable resource for such workshops. After parents have made the items, they may enjoy sharing ideas about other art experiences they have found to be successful at home. They may also find it helpful to discuss their role in working with the child (i.e., fostering his independence, creativity, or adapting techniques to his disability).

2. Show slides of children doing art activities. If there are handicapped children in your program, include some slides of them and discuss special adaptations for them. The slides should demonstrate techniques, varied materials and work areas, varied methods of doing the same activity, and skills that can be gained.

3. If your program is center based, save samples of the children's art work to show parents. At the parent meeting, use large sheets of corrugated cardboard for parents to make bulletin boards. These may be cut from television or refrigerator cartons. The cardboards may be covered with burlap secured on the back with masking tape. Fronts of the bulletin boards may be decorated with felt scraps cut into designs or letters and glued to the burlap. The child's art work can be attached and the bulletin board taken home for displaying to the family. Such attention to the child's work can enhance his motivation to do art and can be a continuing source of pleasure for the family.

Readings for Adults

Brown, Doris V. & McDonald, Pauline. Creative Art for Home and School. Alhambra, California: Borden Publishing Co., 1974.

This well illustrated book has chapters on painting, drawing, collage, construction, modeling, mounting and displaying pictures. It also has twenty-five pages of holiday projects.

Burns, Sylvia. "Children's Art; A Vehicle for Learning." Young Children's Journal 30 (1975): 193-204.

This article demonstrates how art experiences can be learning tools for any area of the young child's growth and development.

Cole, Ann,et al. Learning Together: Creative Activities for the Home. Northfield, Illinois: Parents as Resources Project, 1973. (Available from Parents as Resources Project, 464 Central, Northfield, Illinois 60093.)

Parents as Resources has a number of books that give suggestions for creative art activities made with simple home materials. This particular book is especially designed for home use.

Halloman, John W. "Children's Art: Some Do's and Don'ts." Early Years Magazine 6 (1978): 45-52.

Halloman gives practical suggestions to parents and teachers on what to do and how to do it when guiding preschool children's art experiences.

Hoover, F. Louis. Art Activities for the Very Young. Worcester, Mass.: David Publications, Inc., 1961.

This is an excellent book on art for the three to six year old. Hoover lists helpful hints for parents and teachers, describes about fifteen art activities and points out several activities for special occasions.

Horn, George F. & Smith, Grace S. Experiencing Art in Kindergarten. Worcester, Mass.: David Publications, Inc., 1970.

A beautifully illustrated pamphlet which can be very helpful to parents and teachers of preschool children. Horn describes the five-year-old kindergarten child, then suggests an art program with a purpose.

________. The Crayon, A Versatile Medium for Creative Expression. Worcester, Mass.: David Publications, Inc., 1969.

This is one of those "icing on the cake" books. It is a beautiful book devoted to use of the crayon by young children. Some new ideas which could be adapted for handicapped children are listed.

Kellogg, Rhoda. Analyzing Children's Art. Palo Alto, Calif.: Mayfield Publishing Co., 1970.

This is a thorough study of Kellogg's analysis of children's art with detailed descriptions of stages of art development, placement patterns, etc.

Kellogg, Rhoda & O'Dell, Scott. The Psychology of Children's Art. New York: Random House, 1967.

Rhoda Kellogg is a leading nursery-school educator and internationally known authority on children's art. She has collected more than a million samples of children's art. She has selected 250 of these to illustrate and discuss in this book.

Lewis, Hilda P. Art for the Preprimary Child. Reston, Virginia: The National Art Education Association, 1972. (Available from the National Art Education Association, 1916 Association Drive, Reston, Virginia 22091.) Paperback, $5.25.

Lowenfeld, Viktor. Creative and Mental Growth. New York: Macmillan, 1975.

This book identifies and describes stages of art development in the young child.

Sanford, Anne; Pegram, Annie; Findley, Jane; Miller, Patricia; Richey, Linda & Semrau, Barbara. A Planning Guide to the Preschool Curriculum: The Child, the Process, the Day. Winston-Salem, N.C.: Kaplan, 1974.

This book, written by a group of teachers of very young children, is set up on the unit approach to teaching. For each of forty-four units, such as Transportation, Clothing, Body Parts, etc., there are many suggested activities listed, including art. This book is useful with both normal and handicapped children.

Sparling, Joseph & Sparling, Marilyn C. "How to Talk to a Scribbler." Young Children Journal 28 (1973): 333-341.

The Sparlings give a number of techniques for talking to and helping scribblers with their art work.

ENRICHING YOUR CHILD'S LIFE WITH MUSIC

ENRICHING YOUR CHILD'S LIFE WITH MUSIC

Enid C. Lader
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Unit Objectives

1. To arouse parental awareness to the importance of their role in providing enjoyable musical experiences for their children.

2. To suggest activities that parents can use to enrich their child's musical and educational experiences.

3. To provide a list of age-appropriate recordings and song collections.

Children's Natural Response to Music

Responding in some way to music appears to be a universal trait in children. Parents of preschool children can help to foster musical development through the presentation of experiences which utilize children's natural responses to music. It is not necessary for parents to be "good" musicians in order to structure meaningful musical experiences for their children. All that is needed is a real desire on the part of the parents to encourage musical expression and response in their children.

Rhythmic Response

Young children respond primarily to the rhythm of music. For example, one of the reasons for the success of a lullaby in soothing a child to sleep is the steady "rocking" beat of the song. A fast, repetitive beat -- like that found in a rock song -- often elicits a bodily response from small children. They may bounce up and down or move their feet in dance or march-like imitations of adult movements. Parents can encourage and reward these kinds of responses to music.

Many of the rhythmic activities that parents can do with their children not only bring about musical development but also help motor-coordination development. Young children can clap their hands to the beat of the music playing on the radio -- in the home or in the car. A parent will need to take the child's hands and clap them together -- probably many times before the child develops the motor control to do it alone.

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The next step might be to help the child develop the ability to march or move his feet in response to the beat of the music. The parent should participate by marching with the child, showing how it is done. As the preschool child develops control, harder tasks can be suggested: "Can you jump on both feet to the beat of this music?" "Can you hop on one foot?" "Can you jump like a rabbit?" All of these activities develop gross motor coordination, but if carried out to music, either on radio or from purchased children's records, musical development also takes place.

Another rhythmic activity that parents can do with a preschool child is speech rhythms. The appeal of nursery rhymes to young children lies in the sing-song rhythm of the words. Both a feeling for rhythm and help in speech development are fostered through reciting nursery rhymes with young children. Older preschool children can be encouraged to make up speech patterns or verses from words in their vocabulary. For example, Colors might be chosen as a category. With help from the parent the first few times this is tried, a rhyme like the following might result:

Yellow, purple, orange, and green,
These are the colors I have seen.

Children and parents can chant their rhyme together. It may be possible for the child to then clap the rhythm of the words without saying the words out loud. Other categories could be toys or animals or names of family members.

Singing Activities

Children develop the ability to sing a tune at varying ages. Some children, if exposed to music a great deal when very young, will be able to "carry a tune" by age three. Most children will not develop this ability for several more years. Parents can aid in the development of this ability by singing to and singing with their children. Most very young children like to have a lullaby sung to them at bedtime -- and they are not fussy about the quality of the parent's voice. Lullabies can become a treasured part of the bedtime routine for small children.

The familiar singing games, such as "Mulberry Bush," are enjoyed by children as they act out the activities outlined in the song. Encourage the child to make up words to describe particular activities in which you might be engaged. The bath, for example, might be the time to sing "This is the way we wash our toes" or "wash our ears" or "wash our elbows." In this way, body parts are learned as well. Finger-play games set to songs like "Put Your Finger in the Air" also encourage the naming of body parts.

Singing games which call for the child to decide upon some action for the rest of the group (parents or other children) to imitate are good. These include "Have you ever seen a laddie (or lassie) go this way and that?" It could be "a sailor" or "a fireman" or "a mother". . . "go this way and that." Another similar song is "Ha-ha this-a-way, ha-ha that-a-way, then, oh, then."[1]

Encourage your child to sing songs for you that have been learned in other settings, such as church, preschool, Bible school, Sesame Street, or even commercial jingles from T.V. (and children do learn these easily!). Singing in the car as a family group makes the travel time pass more quickly. Singing the ABC's in the right order is often easier for young children than reciting them in the proper order.

Musical Concepts

Little has been said so far about ways to develop musical concepts in young children. Many concepts which are related to music are not exclusively in the domain of music. For example, high-low, fast-slow, loud-soft are concepts that the child can use in many different settings -- not just in music. However, music offers one avenue for helping the child grasp these nonconcrete, abstract ideas.

The contrast of fast-slow can be approached in many ways. The child and the parent can walk "slow" and can walk "fast." The parent can clap a slow, steady beat to which the child can walk; then, a fast, steady beat to which the child can run. The child can clap the slow beat and the fast beat with the parent. The child can be asked to clap a slow beat or to clap a fast beat; to walk slowly or to walk fast. Familiar songs might be categorized as slow or fast. Music heard on the radio or T.V. can be identified as slow or fast. Utilize any opportunities which arise: traffic on the highway, speeds on a fan, or the washing machine agitator.

Loud and soft contrasts are present all around the child. Helping children become aware of these is the first step in the discrimination of loud and soft: the roar of a jet plane, the soft rat-tat-tat of a woodpecker on a tree. The child can make loud sounds and soft sounds: with the voice, with the hands, with the feet. Older preschoolers can be encouraged to sing loudly or to sing softly; to name the songs that are loud (marching songs or band music) or to name songs that are soft (lullabies).

The concept of high and low in music is much more difficult to grasp and some preschoolers will lack the hearing discrimination to distinguish high and low notes in a range of sounds. Parents, however, can help. The first step should be in helping the child to respond physically to high ("I can stand so tall" -- stretching arms up high) and low ("I can be so small" -- curling up in a ball on the floor). When a child can show you physically with the body a high position and a low position, then the musical pitch concept of high and low can be introduced. Try to find items around the house that will make high sounds (e.g., spoon hitting on a small glass) and low sounds (e.g., knocking on a wooden table or door with the knuckles). Finer discriminations can be encouraged by hitting a small glass, a large glass, and a jar with a spoon to see that the larger the glass or jar, the deeper or lower the sound. Pop bottles or water glasses (the same size) can be filled to varying levels with water to see that the more water, the lower the sound.

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[1] All of these songs suggested in this section are in The Fireside Book of Children's Songs (See Resources section).

Ask the child to label sounds in the environment as high or low: the song or whistle of a bird is high, the roar of a motorcycle, in comparison, is low. Of course, if an instrument such as a piano is available, the child can play clusters of high and low tones.

Playing Instruments

Preschool children enjoy forming a band with make-shift instruments from household items: a pan lid hit with a spoon, an empty oatmeal box with rocks or popcorn inside to shake or to be hit as a drum, pan lids hit together like cymbals -- let your imagination and your child's run wild in choosing items with which to make sound. When music is on the radio, the child can beat time using any of the above items. March records appropriate for use with children are readily available.

Real instruments can be a source of pleasurable sounds to young children, but children should be taught proper handling and care of the instrument from the very first. For example, no banging wildly on the piano keys. Strumming chords on an autoharp or guitar can be enjoyed by older preschoolers -- the parent can finger the chords while the child strums.

Generally, preschool children have not developed enough fine motor coordination skills or long enough concentration skills to begin private study on a musical instrument taught in the traditional method. Such study should probably be delayed until after the child has begun school. However, there are a variety of approaches which have been developed specifically for teaching music and movement to the preschool child. The Suzuki approach to learning to play a stringed instrument, based on a rote-method designed to develop both the physical and aural abilities of the child, employs guidance by the teacher and involvement by the parent. Tiny, child-size instruments are provided. The Orff Kindermusic classes are often available for preschoolers. Orff emphasizes bodily rhythmic response by the children which will lead eventually to the formation of musical concepts. Dalcroze eurhythmics, a form of creative movement to music, may be available in some locations.[1]

Listening to Music

Music is an ever-present part of our society -- on radio and television, in stores, church, and school. The child will often hear music in the environment. Listening to music, however, is a skill to be developed. If the older preschooler can have a personal record player (sturdy and inexpensive), choosing the record to play and actually manipulating the record player becomes a great source of pleasure and entertainment. Children's records can be purchased inexpensively. A wide variety of records should be available to the child: follow-along reading stories; familiar songs to sing-along; music for moving, like marches; quiet music for listening, perhaps before bedtime.

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[1] A detailed discussion of these approaches may be found in The Eclectic Curriculum in American Music Education (See Resources section).

A number of activities have been suggested, but these are not in any way all-inclusive. Parents may take any of these ideas as a springboard to develop their own musical experiences for their children. Probably the most important factor in developing your child's appreciation and desire for music is your own example. If music is important in your life, if you enjoy music, this will be imparted to your child.

Discussion Questions

1. Is music important in your life? How do you use music in your everyday life?

2. Imagine what this world -- your daily activities -- would be like without any music. How great would the loss be?

3. Have you observed responses to music in your preschool children? Share these with one another.

4. Does every person have the capacity to enjoy and to respond to music in some way? Do you believe it is important to encourage this capacity in your child?

PROGRAM FORMAT SUGGESTIONS

1. Music specialist demonstration. Secure a qualified person to give a demonstration of music activities with the children. The demonstration should show a wide variety of activities that most parents could do with their children in their own home. Following the demonstration, the music specialist should have an informal discussion with the parents, answering questions they may have formulated during the demonstration. The music specialist could present a display of several books or resources parents might use with their children.

2. Music Workshop. Parents can plan and actually participate in activities that they can in turn use with children at home.

Homemade Songs. Parent groups can make up a song dealing with a specific activity that is a part of the child's daily routine. (Washing hands can be used as an example.) New words can be set to a familiar tune. It is important to remember two things during this procedure: (1) the steps of the activity must be broken down and in sequence, and (2) the directions for the activity must be stated simply. Remember, too, to keep the steps basic; do not get bogged down in all the possible details.

Example: Activity -- Washing hands
Basic Steps -- Time to wash
What to use (soap and water)
Get hands wet
Get hands soapy
Rinse hands
Take towel
Dry hands

After the parents have written their song, take the time to sing it. This will help in making sure the words fit the music and will give the parents a chance to hear their finished product.

Example of a finished product:

Washing Hands
(To the tune of "London Bridge")

Now it's time to wash our hands,
Wash our hands, wash our hands.
Now it's time to wash our hands
With soap and water.

Get your hands all wet and soapy,
Wet and soapy, wet and soapy,
Get your hands all wet and soapy,
Then rinse them clean

---Rinse---Rinse---Rinse---

Take the towel and dry them off,
Dry them off, dry them off.
Take the towel and dry them off,
And now you're finished!

Homemade Instruments. Parents can enjoy working together to make simple instruments that they can then take home to their children. Supplies should be arranged for participants to make a variety of instruments. Creative expression in the planning and making of instruments should be encouraged. Parents can try their own rhythm band with records or with an instrumentalist in the group. A few suggestions for instruments are listed below.

Shakers can be made by filling empty orange juice cans, salt boxes, and plastic containers with rice, salt, pebbles, marbles, pins -- you can experiment with different sounds.

Drums can find form in empty boxes, plastic milk jugs (with handles, for easy holding), oatmeal containers, coffee and nut cans with plastic lids. Each different size and material will have its own special sound.

Bells can be made by filling up glasses or empty jars with different amounts of water. They can be made such that a tune can be played when they are struck in a certain order. (Spoons make good strikers.)

Wind (blowing-type) instruments can be found in empty soda bottles and juice jugs. Filling them up with different amounts of water will also give them different sounds or pitches.

Pre-reading Skill Activities. A song book (with pictures representing favorite songs) or box (with objects representing favorite songs) can be adapted to fit the needs of the individual child. They provide opportunities for thinking (associating pictures or objects with particular songs) and decision-making (choosing songs to be sung.) With ample supplies of creativity, construction paper, and crayons, songbooks can be made. Each page should depict a song the child knows. Pictures can be drawn, cut out from magazines, collaged, etc. The books can be stapled, bound with yarn, or placed in folders or notebooks for easy additions. Parents can add other titles later with their children, letting the child choose each song and what he wants to associate with it. Parents can offer guidance and praise.

3. Building a Record Library. Secure a music specialist who can demonstrate the use of children's records. Participating in some of the movement activities, stories, etc. can be enjoyable for parents as well as demonstrate possible ways they can use records with their children. Listening experiences with different types of music from classics to contemporary, can provide a stimulus for a parent discussion on the building of a record library. A local record store may be willing to provide a display of children's records.

RESOURCES

Media

What is Music? 16 mm film, color, 20 minutes. Available from Music Educators National Conference Publications Sales, 1902 Association Drive, Reston, Virginia 22091. $6.00 rental fee. Also available in the Media Centers of many of the public school systems and the University of North Carolina at Greensboro.

This movie is a colorful, artistic introduction to music and its component elements. All musics are presented, e.g., global, folk, rock, classical.

Readings for Adults

+Andress, Barbara L. Music in Early Childhood. Reston, Virginia: Music Educators National Conference, 1973.

This book is a compilation of information concerning the developmental growth of the young child with new insights about how music may become an integral part of that sequence.

Aronoff, Frances. Music and Young Children. New York: Holt, Rinehart, and Winston, Inc., 1974.

The book is geared for teachers, but the section called "Examples of Music Experiences" has many suggestions that parents could use with children. It also contains a brief appendix describing the Eurhythmics of Emil Jacques-Dalcroze.

+Kendall, John D. Talent Education and Suzuki. Reston, Virginia: Music Educators National Conference, 1965. $1.00.

This book presents a description of the philosophy and violin techniques of Shinichi Suzuki, Japanese founder of "talent education." The impact of these ideas on American public school, preschool, and private teachers is also treated.

+Landis, Beth and Carder, Polly. The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff. Reston, Virginia: Music Educators National Conference, 1972.

The book includes writings by the three men and also writings about their work by others.

+Music for Fours and Fives. Prepared by Commision IV by the Nursery and Kindergarten Committee, Beatrice Landeck, Chairman. Reston, Virginia: Music Educators National Conference, 1958. $.75.

+Available from Music Educators National Conference Publications Sales, 1902 Association Drive, Reston, Virginia 22091.

Song Books for Children

*Cherry, Clare. *Creative Movement for the Developing Child*. Revised edition. Belmont, Calif: Fearon Publishers, 1971. $3.00.

Movement activities with rhymes and songs for the very young child, geared for nursery school usage, but a parent could adapt and use the contents.

Jenkins, Ella. *The Ella Jenkins Songbook for Children*. New York: Oak Publications, 1966. (Embassy Music Corporation, 33 West 60th Street, New York, N. Y. 10023.) $1.95.

A collection of twenty-six songs and chants with notes on their use in programs for classroom, camps, community centers, and nursery schools. The piano score is easy to read; the lyrics are fun and adaptable for all children.

Peterson, Meg, arr. *Sesame Street Songs*. New York: Warner Brothers Publications, Inc., 1977.

Collection of songs from the T. V. program, Sesame Street.

**Singing Fun and More Singing Fun*. Los Angeles, California: Bowmar Publications, 1960.

Two volumes of simple songs for preschool age children covering a wide range of subjects including holidays.

Winn, Marie, & Miller, Allan. *The Fireside Book of Children's Songs*. New New York: Simon and Schuster, 1966.

A delightful collection of songs which appeal to children, this book contains five sections: "Good Morning and Good Night,: "Birds and Beasts," "Nursery Songs," "Silly Songs" and "Singing Games and Rounds."

Records for Children

**Carnival of the Animals* (Saint Saens) narrated by Leonard Bernstein. *Young People's Guide to the Orchestra* by Benjamin Britten. LB5227, 33 1/3 rpm, $6.98.

**A child's Introduction to the Music of Great Composers*. Includes "Dance of the Clowns" by Mendelssohn, March from "Peter and the Wolf," by Prokofieff, "Explosion Polka" by Strauss, and other selections. LB6034, 33 1/3 rpm, $2.98.

**A Child's Introduction to the Nutcracker Suite* (Tchaikovsky) narrated by Bob Keeshan. Also *Sorcerer's Apprentice* (Dukas), "Flight of the Bumble Bee" (Rimsky-Korsakov), *Peer Gynt Suite* (Grieg). LB6049, 33 1/3 rpm, $2.98.

I Love a Marching Band. The best loved marches from the world of John Philip Sousa, especially for children. LB9381, $2.98.

Jenkins, Ella. Counting Games and Rhythms for the Little Ones, Vol. 1. Folk songs, rhymes, and simple rhythmic activities that effectively teach number concepts to preschoolers through second grades. LB 5898-R, 12" LP, $6.98.

*Jenkins, Ella. Rhythm and Game Songs for the Little Ones, Vol. 2. Stimulates creative participation from the very young. LB5899-R, 12" LP, $6.98.

*William Tell (Rossini). Great tales told to great music. Includes Till Eulenspiegel and His Merry Pranks (Strauss), 1812 Overture (Tchaikovsky) and others. LB6029, $2.98.

Collections from RCA Victor

*Adventures in Music
Grade 1, Vol. 1, LB6681, $6.98.
Grade 1, Vol. 2, LB6691, $6.98.

Geared for a teaching-setting, but certainly could be used by a parent. Short excerpts or selections of music of the masters which would appeal to young children. The accompanying booklet has many suggestions to use with the child.

Dance-A-Story
Little Duck, Album LE-101
Noah's Ark, Album LE-102
The Magic Mountain, Album LE-103
Balloons, Album LE-104
The Brave Hunter, Album LE-105
Flappy and Floppy, Album LE-106
About the Toy Tree, Album LE-107
At the Beach, Album LE-108

A storybook-record combination for creative rhythms, pantomime, dramatic motivation, even for the preschool story-time hour. Each story set to original music has a story book, with illustrations, and 7" record -- story and music on one side, music only on the other. (Order from RCA Victor Educational Sales, 155 E. 24th St., New York, New York, 10010.)

*Available from Lyons, 530 Riverview Avenue, Elkhart, Indiana 46514.

A Suggested List of Recordings for Beginning a Classical Record Collection

Bach, J. S.	Little Fugue in G Minor Air for the G String
Bizet, Georges.	L'Arlessienne Suite Children's Games
Britten, Benjamin.	A Young Person's Guide to the Orchestra
Gershwin, George.	An American in Paris Rhapsody in Blue
Grieg, Edvard.	Peer Gynt Suite
Haydn, Franz Joseph.	The Toy Symphony.
Humperdinck, Englebert.	Hansel and Gretel
Prokofiev, Sergei.	Peter and the Wolf
Ravel, Maurice.	Mother Goose Suite
Rimsky-Korsokov, Nicolas.	Scheherazade
Saint Saens, Camille.	Carnival of the Animals
Schumann, Robert.	Scenes from Childhood
Tchaikovsky, Peter.	Nutcracker Suite Sleeping Beauty Swan Lake